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FRONT COVER: VIEW OF A TOWER ROOM IN "YORK CASTLE," IN TANGIER, MOROCCO. THE RESTORED SIXTEENTH CENTURY CASTLE IS THE HOLIDAY RETREAT OF INTERNATIONAL DESIGN FIGURE YVES VIDAL, OF PARIS. VIEWS THROUGH ANCIENT MOORISH ARCHES ENCOMPASS ALL OF TANGIER AND THE STRAITS OF GIBRALTAR.

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8 *"NINETEENTH CENTURY AMERICA"*
An exhibition at the Metropolitan Museum of Art in New York staged as part of the Centennial celebration of its founding in 1870. The Museum has assembled period rooms with collections of furnishings and art objects that reflect significant design fashions during the century.

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A fifty year old apartment on New York's stylish Fifth Avenue was completely redesigned and up-dated for the fast paced life of a young family with small children.
.....Interior design by *Joseph Braswell Associates, Inc.*

40 *ORIENTAL ACCENTS IN NORTH CAROLINA HOME*
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.....Interior design by *John B. Wisner, F.A.I.D.*

48 *A MIXTURE OF MOODS*
A contemporary home in Beverly Hills was designed as a background for both business and social activities of a Los Angeles businesswoman.
.....Interior design by *Ron Collier, A.I.D.*

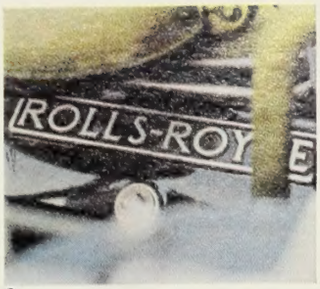
58 *"YORK CASTLE"*
A sixteenth century Moorish castle in Tangier that played a significant role in the colorful history of North Africa. The fortress-like structure was recently rescued from ruin and decay by Parisian Yves Vidal, president of Knoll International, and restored as a holiday retreat from his world travels.
...Restoration by *Yves Vidal, Charles Sévingy, and Robert Gerofi*

70 *TRADITIONAL BACKGROUND FOR YOUNG ENTERTAINERS*
Home of the young recording stars "Sonny and Cher." The idols of millions of young people chose as a setting for their active way of life the traditional elegance of a large, older home in Bel Air, California.
.....Interior design by *Ron Wilson*

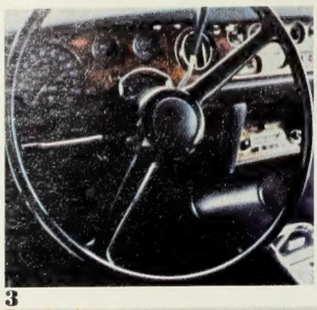
82 *HENRY MOORE . . . ON SCULPTURE*
This issue's selection for our continuing series of articles "On Art" offers excerpts by the famed sculptor Henry Moore, who discusses his art and gives his provocative views on art in general. The article is accompanied by eight pages of color photographs of his work from a recent one-man showing at the M. Knoedler & Company gallery in New York which presented a comprehensive look at the last ten years' work of the controversial English artist.

90 *A LOOK AT THE WORLD OF YACHTS*
A glance into the luxury oriented world of pleasure craft, with views of five examples of different sizes and styles of yachts and their custom designed interiors.

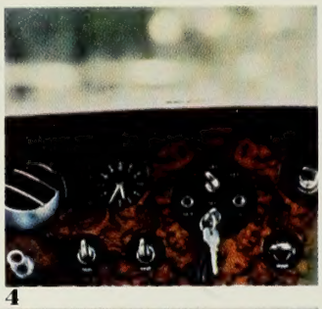
102 *DIRECTORY OF PRODUCTS AND SOURCES*



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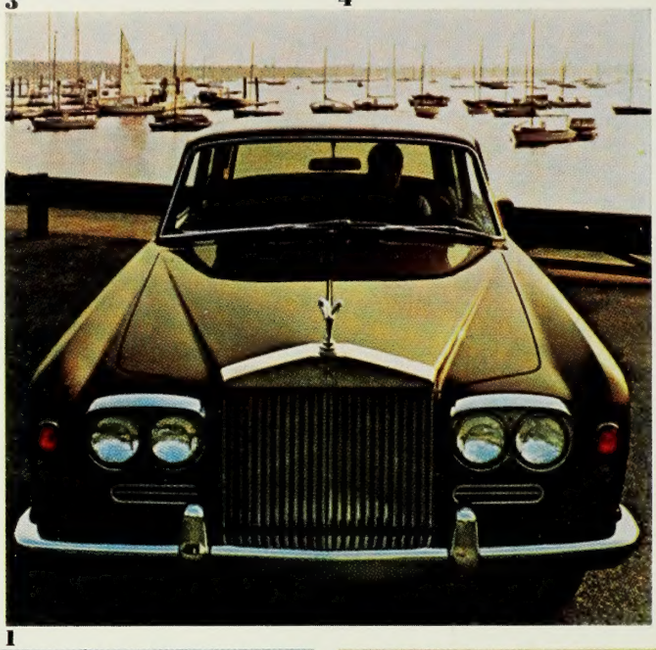
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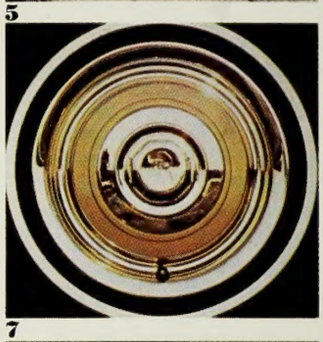
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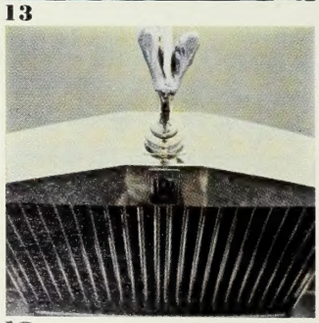
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A guided tour of the personal Rolls-Royce.

1. The Silver Shadow is a new kind of Rolls-Royce. A personal Rolls-Royce. It is designed not for a chauffeur, but for the personal pleasure of the owner-driver. The four-door sedan is the standard model, but it's an extraordinary standard. It takes three months to build each one. It costs $22,200.

2. Rolls-Royce engineers are fanatic about engine silence. They weigh and balance all engine parts before assembly, run each engine for hours on a test-bed for further refinement, then muffle its exhaust with four stainless steel silencers. Even while cruising at 100 miles per hour, you can chat with your passengers without raising your voice.

3. In many cars, power steering is efficient but numb. Rolls-Royce engineers have interposed a torsion spring between the steering column and the hydraulic box that does the real work of steering. The resistance of this spring gives you a reassuring feel of the road.

The transmission is fully automatic, but you can shift gears for yourself whenever you like. The shift lever is an electric switch. A motor does the actual work of shifting for you.

4. Air conditioning is standard equipment. No less sybaritic are the upper and lower ventilating systems. You can control them individually, and warm your feet while you cool your face.

5. The Silver Shadow is larger inside and smaller outside than its predecessors, a happy paradox achieved by combining body and chassis in one piece.

This monocoque body is also lighter and stronger than conventional construction, and has a lower center of gravity. It makes the car at once more stable and more agile.

The Silver Shadow is only seventeen feet long. It turns full circle in little more than twice its length and seems almost to park itself.

6. Both rear seats have illuminated vanity mirrors. Ladies may check their appearance before emerging.

7. The Silver Shadow is the only car you can buy that has three separate hydraulic braking circuits. Even in the unlikely event that two systems fail, the remaining system will supply braking to all four wheels.

There are self-adjusting disc brakes all around. Disc brakes don't fade when they get hot, a comforting thought when you're driving in the Alps.

An automatic hydraulic levelling system keeps the car poised and level even with a full load of passengers and luggage. This system allows very soft springs without the nightmare feeling that you're driving a double bed.

8. The window moldings and instrument panel are veneered in Circassian walnut. All the wood in each car comes from the same tree, so grain and color match throughout. Each car's veneer is coded. If it is damaged, it can be replaced with wood from the same log.

9. Below the armrest of each door are two lights that come on when the door is opened. One illuminates the doorsill and the ground. The other is a red light that faces the rear of the car and warns oncoming traffic that a door is open.

10. The Silver Shadow Coupé, like the convertible, is a limited edition with coachwork by Mulliner, Park Ward. Among other interesting options, you may order your coupé with inlaid woodwork of Persian burr, paldao, rosewood, bird's eye maple or sycamore. A happy compromise between the sedan and the convertible, the coupé costs $29,200.

11. The Silver Shadow Convertible is the most personal Rolls-Royce of all. Only fifty will be offered for sale in the United States this year. Its body is almost entirely handmade in London by H.J. Mulliner, Park Ward. They spend a whole week making a single convertible top, and six weeks to paint each car. The convertible is a splendid self-indulgence at $31,600.

12. An interesting amenity: the cigarette lighters are set in illuminated sockets so you can replace them confidently at night.

13. The Silver Shadow's seats are firm and slightly bucketed, and so freely adjustable that you can literally design them around yourself. You adjust the legroom, seat height and angle by touching an electric switch. You can adjust the rake of the seatbacks individually. You can even adjust the armrests on the doors.

14. The tool kit is a little gem. It includes all the essentials, plus half a dozen spare light bulbs, all bedded in foam so they won't rattle.

15. The perfectionist who chooses the leather for our upholstery selects only one hide from every five hundred. His rejects make expensive handbags. He uses only the topmost layer of each hide. It is wonderfully supple, and it has the richest grain. The piping is recessed, so you don't feel it through your clothes.

16. The personal Rolls-Royce communicates with you by means of eight articulate lamps on the instrument panel. One tells you if your alternator stops charging. Another monitors engine oil pressure, two others the pressure in the twin power-brake systems. Others tell you smaller things: your fuel is low; you need more coolant in the radiator; your parking brake is on; a stoplight bulb has burnt out. There is even a pushbutton to test the warning lights.

17. The radiator shell is made of stainless steel, formed by hand almost exactly as it was sixty years ago. The surfaces look perfectly square but are microscopically convex, an optical illusion discovered by Greek architects two thousand years ago. They called it *entasis.*

18. These headlights will never leave you in the dark. If one filament should burn out, the lighting circuit automatically switches on the other filament.

19. The silver lady's real name is the Spirit of Ecstasy. She was created in 1911 by sculptor Charles Sykes after riding in a Rolls-Royce Silver Ghost. She is cast in steel by the lost-wax process, a method developed by the ancient Egyptians and used today for jewelry.

For more information, fill in the coupon under the dealer listing elsewhere in this magazine, and send it to Mr. Lynn Perkins, Public Relations and Advertising Manager, Department 1276, Rolls-Royce Inc., Box 2707, Grand Central Station, New York, N.Y. 10017. Our catalogue costs two dollars. Our Owner's Manual, plus a catalogue, costs $12.50.

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A superior example of Duncan Phyfe craftsmanship is this DESK AND BOOKCASE *seen in the Metropolitan Museum of Art's exhibition of "Nineteenth Century America." Made in New York City around 1815, the eight foot high cabinet has mahogany veneers with satinwood interiors. It is on loan to the Museum from the collection of Mr. and Mrs. Edward Vason Jones of Albany, Georgia.*



Many readers have wondered why Architectural Digest has not published the very faddish designs and fashions. It seems every other magazine has launched this type of presentation by editorially espousing the pop furnishings as being considered new and desirable. Since this matter is constantly raised it is worthy of an explanation, and a definition of the difference between fad and modern.

In the last issue, Editor Bradley Little presented Arthur Elrod's home and headlined the story: "Modern Palace In The Desert." After introducing the feature, he went on to define our meaning of the words "modern" and "contemporary." Our use of the word contemporary means up to date and of today. Modern is used to be indicative of tomorrow; innovative and inventive, ". . . with a fresh approach to shelter that has not been seen before." This would mean both material furnishings and interior design. Mr. Elrod's home certainly excitingly portrays this modernity.

In addition, our definition of modern not only includes being inventive but, at the same time, established and classic. Therefore, our already tight qualification is made tighter by our demand that modernity should endure.

Perhaps it is being too conservative and stuffy in limiting ourselves to modern and avoiding the temptation of being fad or pop — "with it." However, we have designed an editorial formula that is highly specialized. It attempts to please and inspire our unique audience, as I briefly described in last issue's Publisher's page. Since we are not beholden to a mass reading audience, we need not report on every aspect of interior design. Nor are we forced into bending whichever direction the wind is blowing. This is not to say that pop editorial is bad; it simply does not coincide with what we believe to be the wants of our reading audience.

In a booklet recently distributed to professional designers, we described our publication. I believe a quote offers a succinct analysis: "Architectural Digest is a chronicle of our environmental culture that presents the most private of all worlds — the interior design of peoples' homes and their artistic environment." It is most difficult to fit inflatable chairs, kinetic lighting, psychedelic color schemes and patterns into the above statement. Again, we see these fads and other pop furnishings as being not bad, but we believe they will not endure any longer than the current hemline or the width of men's coat lapels. In other words, we are not looking to editorialize the "here today, gone tomorrow" promotions.

The quality level of the furnishings our readers prefer is such that the makers of these furnishings have refused to invest in the manufacture of pop items. Actually, for this reason, we choose not to publish these furnishings even though they might be the object to a few. Even if there were quality pop furnishings, another pertinent reason we would avoid this publicity is that people can not, we believe, live in a faddish environment — no matter how artistic. The pictures we see depicting these "far out" interiors are theatrical creations designed to stimulate attention and conversation. To live in such a setting would be prohibitively expensive since whole interiors would be changed each season to maintain a "with it" posture. I am still trying to imagine an individual attempting to relax after work in such a jazzed up setting.

During a recent visit with designers and well known stores around the country, it became obvious that pop decorating is impossible to achieve in a total and real home. Modern, contemporary and traditional designs continue to dominate the scene. Many prospective buyers were turned away from designers and stores, with magazine clippings in hand, because their ideas are simply unattainable. It was not a matter of taste being acceptable or preferred.

Summarizing our viewpoint, we do not believe that reliable and quality pop products are available at this time. Secondly, our emotions and tastes could not withstand their onslaught if they were available. Thirdly, it is doubtful a professional designer would assume the responsibility of creating a home environment that is heavily faddish or temporary. The pop furnishings and accessories should be considered experimental. Through trial and error, perhaps a design mode will emerge in the same manner as Art Nouveau, or Bauhaus, or that which Eero Saarinen created for Knoll. And, indeed, with the popular design vogue of mixing periods and styles, some decorating has been beautifully enhanced with the limited use of the same faddish and pop articles herein discussed, including the farcical art.

Let us leave the subject of pop and return to the worthwhile concept of modernity. We have already mentioned Arthur Elrod's home. In this issue, to illuminate our concept of what is good modern, although very interestingly combined in an ancient castle in Tangier, you will enjoy seeing "York Castle" on pages 58 to 69. Also, later this year, we will devote several pages to the modern furnishings that we believe will endure to become classics in their own right. You are sure to discover exciting designs.

In pursuit of design excellence, this issue has ventured into a new field. Remembering the quote from our booklet, we are treating yachts as an interior design feature and as part of our total living environment. In some cases, people use yachts as second or third homes and, therefore, we feel this presentation on pages 90 to 101 is pertinent and timely. The main significance of this article lies in our attitude toward interior design. There is no reason why the interior of a yacht should not be treated or thought of as an "artistic environment." Today's professional interior designer is entirely capable of applying his decorating and space planning techniques to yachts, airplanes, automobiles, and so on.

Cleon T. Knapp

CLEON T. KNAPP, PUBLISHER

"NINETEENTH CENTURY AMERICA" EXHIBITION AT THE METROPOLITAN MUSEUM OF ART

For the Centennial celebration of its founding in 1870, The Metropolitan Museum of Art in New York City is presenting a comprehensive exhibition of "Nineteenth Century America." Documenting the century in which the Museum came into being, it is the first such exhibition to examine the vast range of American painting, sculpture, and decorative arts throughout the colorful hundred year period in our history that saw America grow from a struggling young country to an influential power among the nations of the world.

The focal point of the exhibition is the period rooms which ARCHITECTURAL DIGEST is privileged to present here for the first time. To provide the exacting authenticity that these documentary statements demanded, The Metropolitan Museum of Art enlisted the services of architect Edward Vason Jones, of Albany, Georgia. An architectural historian and leading authority on the decorative arts, Mr. Jones is responsible for numerous historic restorations around the country as well as many fine private homes. Examples of Mr. Jones' work seen previously in ARCHITECTURAL DIGEST have included The Owens-Thomas House in Savannah, Georgia (Winter, 1966), and the Clarence Hanson, Jr. residence in Birmingham, Alabama (Summer, 1967). Some of his recent projects have included extensive work for the State Department in Washington; and he has recently been commissioned to be in charge of the continuing renovation project at The White House.

The entire exhibition was arranged under the direction of Berry B. Tracy, Curator of The American Wing, John K. Howat, Associate Curator in Charge of American Painting and Sculpture, and John Wilmerding, Chairman of the Department of Art, Dartmouth College. Overall installation of the exhibition, including the building of the period rooms, was supervised by Peter Zellner of the Museum's Exhibition Design Department.

The Centennial Exhibition concentrates on America's most outstanding examples of design, from the Federal Style at the beginning of the century to the early work of Frank Lloyd Wright who, at the end of the century, was just beginning his illustrious career. The aim of the exhibition is to portray and clarify the complex and overlapping succession of tastes and ideas that became the consistent pattern of the nineteenth century. At the beginning of the century, American art, architecture, and design were basically a reflection of European fashions. By the end of the century, however, our own native styles had begun to evolve and our great designers such as Louis Sullivan, Frank Lloyd Wright, Louis Comfort Tiffany and many others were influencing ideas and styles in Europe.

The period rooms that Mr. Jones has assembled for the exhibition represent the most active years of the nineteenth century, from 1812 through 1870, during which time the rapidly changing world introduced a wide variety of new design influences. 1870, the period of the latest room, is the year the Metropolitan Museum of Art was founded; and coincidentally is the latest date at which an item can be termed officially "antique", due to a recent government customs edict defining an antique as anything over a hundred years old. The rooms meticulously incorporate items of their particular period — mantels, doors and doorways, lighting fixtures, and plaster cornices with arabesques in the ceilings. No effort was spared in reproducing authentic fabrics for window treatment and upholstery. No detail was overlooked to insure the historical accuracy of the rooms, some of which contain their original furnishings.

In addition to the period rooms, the exhibition includes over two hundred paintings, thirty-five pieces of sculpture, and well over three hundred pieces of furniture and decorative objects. Painting and sculpture galleries are interspersed between the room settings to provide a three-dimensional history of the entire century.

The Metropolitan Museum of Art has created this most outstanding exhibition with the hope that it will encourage, on a nation-wide basis, the appreciation of the arts of this period and the preservation of our rapidly disappearing nineteenth century heritage in architecture and the decorative arts.



PHOTOGRAPHED BY HELGA PHOTO STUDIO



1812

This room in the Federal Style, seen here and on the preceding page, was inspired by millwork from the Williams-Belvin House, built in Richmond, Virginia in 1811. It is furnished with Duncan Phyfe pieces in the New York Regency style. During Phyfe's career (1792-1847), he produced a wide variety of styles of furniture, but he is most often associated with this period. The design of the chairs he adapted from the 1808 London Chairmaker's Price Book. *He made the set for New York merchant Thomas Cornell Pearsall of 43 Wall Street in 1810. It was also Pearsall who originally owned the jewel-like, multi-colored crystal chandelier and matching candelabra seen in this room. The large silver plateau on the dining table measures five feet, four inches long and bears the mark of "I.W. FORBES." It was presented to DeWitt Clinton by the citizens of the state of New York after the completion of the Erie Canal in 1825. The only identical mate to it can be found in the White House. The elaborate drapery treatment, typical of the Federal period, was based on a design in Mésangère's* Muebles et Objets de Gout, 1796-1830. *Fabrics and trimmings are all by Scalamandre. The nineteenth century Aubusson rug is from the Metropolitan Museum of Art Collection.*





1835

The columns and the doorway of this Empire styled room are from the Matthew Clarkson House which was built in the Flatbush section of Brooklyn in 1835. The black marble mantlepiece, typical of those found in Greek Revival houses of the period, came from the Halsted House in Rye, New York. Its elegant plaster cornice and the arabesque from which the chandelier hangs are copied from the Shivers residence in Hancock County, Georgia, which was built in 1835 by a prominent New Yorker. The room is called the Foot Parlor, for it was for a New York lawyer, Samuel A. Foot, that Duncan Phyfe made the parlor set seen here in 1837. Based on the late classical Empire forms of the French Restoration, this style of furniture enjoyed the greatest popularity during the Greek Revival Period in American houses. Its usually heavy forms, veneered, and using the "pillar and scroll" motif, were the first in America to be extensively mass produced. Elegant draperies, based on period designs, hang from gilded window cornices. The cornices are on loan from the Portland Museum of Art in Maine. The floorcovering is ingrain carpeting reproduced from an 1835 document in the collection of Stuart Feld.



1850

In the Belter Parlor we witness the Rococo Revival in furniture. The style began in Europe in the 1820's and 30's and became a significant trend in America by 1845. It continued to dominate the mid-century medley of styles into the 1860's. Typified by its massive and ornately overcarved forms, it is known today as the Victorian style, although its Victorian contemporaries referred to it as "the antique French style." Most often associated with this kind of Victorian furniture is the name of John Henry Belter who was born in Germany in 1804. By the year 1844 he was producing volumes of this style of furniture in his factory in New York. With the style meeting ready acceptance, he found himself with many competitors. Chief among them was Charles A. Baudouine, also a New York furniture maker who, it is reported, infringed on Belter's patent by making the pierced chair backs of two pieces of wood instead of one, enabling him to produce the extremely costly furniture for less than Belter. The same report from that period states that Belter died a very poor man and that Baudouine, on the other hand, "left a fortune between four and five millions." The fabric was reproduced for the room by Old World Weavers, from the original upholstery fabric of a similar rococo parlor set from "Camden", an 1856 house near Port Royal Virginia. The floral patterned Wilton carpet is of the period, found in Boston, stored and wrapped in copies of the New York Evening Post, *dated 1881.*







The mantelpiece in the Belter Parlor, of heavily carved white marble with an arched opening, is from an Italian villa style house in North Attleboro, Massachusetts, built in 1853. The overmantel mirror of carved and gilded wood is in "the French taste" which accompanied the flourishing style of Belter furniture in the 1850's. The sculptured bronze and crystal candelabra on the mantel were made in Philadelphia between 1840 and 1850.

Along with its Centennial celebrations and the exhibition of "Nineteenth Century America," officials of the Metropolitan Museum of Art used the occasion of its one hundredth anniversary to announce an extensive master plan for enlarging the building and reorganizing the spaces that house its vast collections. The Metropolitan, one of the finest institutions of its kind in the world, has the dilemma of burgeoning collections and increasing numbers of people coming to see them. The last addition to its gallery space was in 1926, when the Museum received one million, two hundred thousand visitors each year. Today, the same structure tries to accommodate six million people annually.

The first portion of the Museum was completed in 1880, from plans drawn by Calvert Vaux, partner of Frederick Law Olmsted in the design of Central Park. Later, Richard Morris Hunt designed the Great Hall and the Fifth Avenue entrance to the Museum. The team of McKim, Mead & White made the last major additions to the structure with the north and south wings facing Fifth Avenue, which were completed in 1926. Since the opening of the first building in 1880, those great architects and many others have presented master plans that provided for the increase in the Museum's collections and for its added service to the public, but for a variety of reasons none was carried out.

Thomas P.F. Hoving, Director of the Metropolitan Museum, in discussing the new master plans by Roche, Dinkeloo and Associates, said, "The new plan is not simply an architectural plan. It is a close examination of the Museum's philosophy of acquisition and exhibition, a look at its entire financial aspect, its administration, its role in education, and most importantly, its service to the public.

"In recent years, the Museum has received a number of literally priceless gifts, including the Lehman Collection and the Michael C. Rockefeller Memorial Collection of Primitive Art. For us to be able to present them to the public is the most wonderful thing possible for us; without them, the Museum would be infinitely poorer.

"But we must do more than merely show these and the thousands of other splendid objects in



PHOTOGRAPHED BY HELGA PHOTO STUDIO

An elegant doorway with carvings of shells and flowers leads to the John Taylor Johnston Parlor of 1860. The room is furnished with a complete suite of black wood and gilt furniture in the Louis XVIth Revival style. The ornate window treatment hangs from period cornices purchased from a house in Meridan, Connecticut. Fabric for the draperies was reproduced by Brunschwig & Fils, from the original upholstery fabric of the furniture suite.

our collection. Our primary aim is not simply to add to our collection; we must get art out of the storerooms and make a full view of all aspects of our collection completely available to the public. That is why, in looking forward to our second century, the Metropolitan Museum must prepare itself for the increasing public demand for a truly educational museum. The challenge for the future for all of us is education, and we must be alert to the increasing need of the Museum to communicate not only with scholars and students, but with the public as well. The architectural development of our building and the reorganization of our collections are but two steps of the preparation for our second hundred years."

The master plan, in addition to housing the Lehman and Rockefeller Collections that Mr. Hoving mentioned, also includes an entirely glass wing on the Park side of the Museum, in which will be reconstructed The Temple of Dendur. The Temple was given to the United States by the Egyptian Government in gratitude for our assistance in saving the Temple of Abu Simbel during the construction of the Aswan Dam. In reconstructing the Temple, which will be entered from the Egyptian Galleries, as much of the ambience of the original setting as possible will be retained – even to placing it on a podium in a body of water representing the Nile. Once it is completed, the Temple of Dendur in its own glass structure will be the only museum installation of its kind in the world.

The newly evolved plan represents two and a half years' study on the part of the architects as well as many members of the Museum Staff. It is the result of a close look at the Museum's collections and its functions in an attempt to provide more space for the collections and establish a realistic estimate of the costs involved. It is expected to provide a unified framework for those improvements that will result in the greater enjoyment and enlightenment of both the public and the scholar. Mr. Hoving describes the undertaking as "plans for developing the Museum into a fully organized encyclopedia of man's fifty centuries of artistic achievement."

1860

An appropriate addition to the Metropolitan Museum's Centennial exhibition is the parlor of furnishings that belonged to the Museum's first president, John Taylor Johnston. Mr. Johnston purchased the furnishings seen here in 1860, from the shop of Leon Marcotte, New York's leading decorator of the 1860's. A sharp departure from the prevailing Victorian styles of the time, the furniture was known as Louis XVIth Revival. An advertisement of Marcotte's in an Evening Post *of 1860 offering "Very rich suites of Black Wood and Gilt, covered in Moire Antique," could easily have been describing this exact suite that once graced the music room of the Johnston home at 8 Fifth Avenue. The gold damask used for upholstery and draperies in the room is an exact replica of the upholstery as it came from Marcotte's shop, reproduced by Brunschwig & Fils. The table in the center of the room was a wedding gift from Johnston to his daughter, Mrs. Robert de Forest. It is of special interest to the collection, for the fact that fifty years after the de Forests received the table, their interest in the best of American craftsmanship led them to present to the Metropolitan Museum a building to be devoted entirely to American decorative arts . . The American Wing*









1870

Termed "Renaissance Revival," the furnishings in this room represent the height of style in the 1870's. All architectural elements, furnishings, and chandelier are from the Jedediah Wilcox mansion in Meriden, Connecticut, a forty room house completed in 1870.

Above, the "mahogany cabinet and bookcase" and two chairs reflect the Gothic Revival style of the mid-century.

Below, in a setting of the 1880's, we see a loose interpretation of the Renaissance and Gothic styles.



PHOTOGRAPHED BY HELGA PHOTO STUDIO



Patterned after designs in Hepplewhite's Guide *of 1788, a set of twenty-four of these chairs was made in Philadelphia around the turn of the century for a wealthy Salem merchant. A free interpretation of Hepplewhite's original design, these chairs achieve their effect through color, well-delineated curves of the plumes, and delicate painting of flowers and ribbons.*

In the dolphin sofa, below, American cabinetmaking reached its height in the Empire style. Made about 1820, the sofa is notably outstanding for its flowing line, skillful carving, and subtle coloring. The gilt and verd-antique legs and feet are in the shape of a dolphin, which continues in the scaly sweep of the



arm. The curves of the legs and arms are repeated in the gentle curves of the mahogany back. Though none were this imaginative, it is similar in form to several "Grecian" sofas listed in the 1802 edition of the London Chairmakers' and Carvers' Book of Prices.

The side chair, right, in the Empire style was made between 1815 and 1820 in Baltimore. A Roman version of the Greek klismos, it is painted gold with black decoration. Greek chairs were popular in the new Republic, and during the Madison administration (1809-1817), architect Benjamin Latrobe designed a whole suite of furniture for the White House in a Greek theme similar to this chair.



PHOTOGRAPHED BY MARVIN RAND



PHOTOGRAPHED BY MARVIN RAND



Perhaps the major piece of the Museum's exhibition is this double chest of drawers attributed to master carver Samuel McIntire. Considered the masterpiece of Salem furniture, many authorities and connoisseurs go even further to say that it is the finest piece of furniture made in America. Few, if any pieces can better show the transition from the craftsmanship of the Colonies to the craftsmanship of Federal America. The structure itself — sturdy bracket feet, basic form of chest on chest with canted corners, carved classical frieze and broken pediment — looks to the eighteenth century; the decorative elements — brass lion's head pulls, carved cornucopias, urns, baskets and swags — look to the nineteenth century. The carving makes this chest not only one of the greatest productions of Salem's master carver, but also the first example of the Salem Federal style. When first seen by Maxim Karolik, who subsequently purchased it for the Boston Museum of Fine Arts in 1941, the chest was in a house on the Massachusetts North Shore, where its drawers were being used for ripening pears.

Another distinctive piece in the collection is this unusual desk, right, modeled on plate 38 in Sheraton's Cabinet Dictionary *of 1803. Made in Baltimore or Philadelphia about 1811, its American cabinetmaker made several changes in Sheraton's original design. A straight dropfront for the desk in the center was substituted for a cylinder roll top, and doors in the upper end sections were replaced with decorated glass panels for lightness. The midsections are veneered and inlaid with satinwood ovals and banding in the Baltimore manner.*



FIFTH AVENUE APARTMENT FOR FAMILY LIVING

This stylish New York apartment is located on Fifth Avenue, overlooking Central Park. The fifteen room apartment is situated in one of the prestigious older buildings that were built along the famous avenue during the early 1920's. The apartment and the elegant old building had all the desirable amenities, but was planned for a way of living that befitted another era.

Its present owners are a young family with two small children. Their active way of living demands a special kind of setting for family life and entertaining. Today's modern young family looks at life differently, and has to live life differently than people did fifty years ago. The young owners of this apartment were aware of their special needs and wanted a home that would encompass the grandeur of the old days with practical aspects for living today and raising children in the world's largest urban community. To revitalize the grand old apartment to suit those needs, they commissioned designer Joseph Braswell, A.I.D. of New York to redesign the layout and the interiors of the apartment.

Mr. Braswell, a "total designer," approaches the architectural as well as the decorating aspects of a design problem. He realizes that they are interrelated and consequently interdependent. No matter how perfect the finishing touches of a decorating effort, it cannot be termed successful if it is still hampered by architectural ills. Mr. Braswell's approach to updating the apartment was to correct the existing problems of the outmoded floor plan and to provide airconditioning and other technical improvements before undertaking the embellishments.

The owners wanted a look of elegance that was based on the solidity of the traditions, but they also wanted to avoid the staid and stuffy look that might have been found in the apartment when it was originally built. After the solution of basic problems that was essential to making the apartment as functional as it could be, refinements such as panelling, fine millwork, marble and parquetry floors were added. Mr. Braswell's solution to the furnishings and appointments incorporate the trappings of eighteenth century elegance with contemporary treatments such as occasional tables, sofas, and the banquette seating arrangement seen in the Dining Room. The furnishings, though many of them are exceptionally fine antiques, present an air of naturalness and comfort that is essential to today's way of living.

INTERIOR DESIGN BY JOSEPH BRASWELL, A.I.D.



The drama begins in the ENTRANCE HALL *with a patterned floor of red Persian travertine, black Belgian marble, and beige Italian travertine. Walls are upholstered in pomegranate colored velvet. The lacquered commode holds a classic bust and a Incan mask.*





Fifth Avenue Apartment

Architectural detailing in the large LIVING ROOM *includes a deep cornice and pilasters framing all windows and doorways. Mouldings are painted white and a tone of pale yellow for a dramatic contrast against the gold walls. The color of the walls was achieved by applying three different hues of gold, giving the room a warm, sunny glow. The color scheme was devised to complement the antique Adam mantelpiece of white marble with Sienna inserts and Wedgewood medalions. Either side of the fireplace are cabinets holding rare minerals collected by the owners during their trips to South America. The room is divided into three areas, visually defined by specially made rugs Mr. Braswell designed in the English Regency style. Eighteenth century furnishings include French, English, and Italian examples. The mantelpiece is from David Weiss; the rugs were woven by Stark Carpet Company.*



Major lighting in the room is a pair of reproduction Waterford crystal chandeliers. In the far corner is a card table grouping.

Windows overlooking Central Park are treated with elegant "balloon" blinds that allow maximum enjoyment of views.



On one wall, a large cabinet of bleached mahogany contains a complete stereo sound system. Panels of pale blue silk stretched on the doors conceal the equipment without hampering the sound and repeat the color of the brocade on the pair of Adam armchairs.





The DINING ROOM *offers a number of fresh approaches in planning and decoration. A pair of banquettes provide additional seating for large dinner parties, or can be used as main seating when the large table is arranged for buffet serving. In lieu of windows, each side of the room has rare Irish Chippendale mirrors mounted in mirrored niches and bordered by a drapery treatment of the same yellow silk moire as the walls. The mirrors add light and spaciousness to the room and give dramatic reflections of the bronze doré chandelier. Unique rococo French chairs from Frederick Victoria were bleached and pickled to give a light effect. Another departure is found in the upholstery of the chairs, where three different colors were selected — a touch of imaginative whimsy that heightens the elegance of the room rather than lessening it, as one might expect. A large octagonal rug with a floral wreath in the center was specially designed for the room, incorporating all the colors. Ceiling spotlights and the chandelier are dimmer controlled to offer any mood of lighting that might be desired. All fabrics are from I. D. Fabrics; the rug was woven by Stark Carpet Company.*



The LIBRARY *has dark walnut panelling finished with a high polish. Used for informal entertaining, the room includes a complete bar.*

Colors in the modern painting over the fireplace are repeated on the sofa and two leather lounge chairs. Rug is by Edward Fields.



A special rarity for New York apartments is this generously scaled KITCHEN. *Wooden fretwork forming a hood over the center island and shutters at the windows, combined with bamboo wallpaper from Nancy McClelland, Inc. give areas a pavilion atmosphere.*



In remodelling the MASTER BEDROOM SUITE, *adequate storage was a primary consideration. The problem was solved by building closets around the perimeter of the room, in deep recesses behind panelled walls. The new panelling, painted off white and green, provides subtle backgrounds for the comfortable furnishings and antiques. One end of the room was designed as a sitting area with a Louis XVth marble fireplace set in an arched niche with draperies. An interesting note is designer Braswell's imaginative use of draperies in unexpected places to give added softness and warmth and to heighten the atmosphere of elegance. A French writing table and a sofa separate the sitting area from the sleeping area. A large French armoire adds a strong antique accent and provides further storage. All drapery and upholstery fabrics are silk from Scalamandre.*





Right out of storybook land and toy soldiers, this BOY'S ROOM *would delight any young man. Twin beds covered in red wool suede flank a make believe sentry box that becomes an ideal place for toys. Red, white and blue striped fabric forms a tented ceiling.*



Typically feminine, the GIRL'S ROOM *has flowered wallpaper and twin beds with ruffled canopies. A white lacquered armoire holds television as well as toys. A seating arrangement provides a perfect setting for a tea party, complete with miniature French chairs.*

ORIENTAL ACCENTS IN NORTH CAROLINA HOME

Located on a large wooded tract of land in North Carolina, this rambling home for a family of five was designed for comfortable living and ease of entertainment both for the parents and the three active teenage children. The house follows the topographical contour of its natural setting, creating a floor plan of multiple levels. The change of levels provides an easy and informal flow from one area to another, allowing some rooms to have a higher ceiling height than others. The roof structure in the central portion of the house is one of its outstanding features. There the wooden ceiling is open to the roof line, with heavy beams rising to the ridge where a glass panelled skylight runs the length of the Living Room and Library. The skylight admits diffused daylight, and at night, strip lighting concealed within provides the same dramatic effect.

The contemporary nature of the house is enhanced by a strong use of natural materials, as evidenced in the marble and wood walls seen in the main rooms. The owners are avid collectors of oriental art, and Mr. Wisner's furnishing scheme was planned to complement fine examples of oriental lacquer, porcelain, and paintings. Other areas of the house are furnished with family antiques, examples of colonial and federal pieces, many made in the Carolinas.

INTERIOR DESIGN BY JOHN B. WISNER, F.A.I.D.
ARCHITECTURE BY BYRON SIMONSON, A.I.A.

In the LIVING ROOM, *opposite, the major point of interest is the long fireplace wall of Swedish Green marble. The ceiling beams were stained a color similar to the marble, and colors used elsewhere in the room were carefully chosen to complement it. The distinctive rugs were specially designed for the room by Mr. Wisner to accentuate the oriental theme of the main areas. A furniture grouping near the fireplace includes an angle sofa and cane back chair by Harvey Probber, both covered in fabric by Boris Kroll. The lacquered coffee table is by Laverne; rugs were custom woven by V'Soske.*

On the following pages is another view of the Living Room looking toward the Library. The two rooms flow together, separated by a change of levels and marble planting boxes with wooden grilles. This view shows a portion of the unusual skylight treatment. Soffit lighting and spotlights, in conjunction with the lighted skylight, offer a flexible arrangement for mood lighting. On one wall hangs a pair of antique Chinese scrolls. All upholstered pieces are by Harvey Probber; all fabrics by Boris Kroll. Teak and lacquered tables were custom designed by Mr. Wisner. Lamps are from Charles R. Gracie & Sons.



PHOTOGRAPHED BY HANS VAN NES







Situated on a level three steps above the Living Room, the LIBRARY *serves as a more intimate entertaining and relaxing area, or in the event of large groups of guests, it can serve as an adjunct to the main Living Room. Several sofa groupings, one seen here and one near a fireplace, provide ample seating. A large Coromandel lacquered screen surrounding the fireplace and walls sheathed in exotic woods with built-in bookshelves create a warm and inviting background. The tailored sofa is by Joseph Giannola; chairs are by Harvey Probber. The silver lacquer coffee table was custom designed by Mr. Wisner. Carpeting is by V'Soske.*

PHOTOGRAPHED BY HANS VAN NES



The DINING ROOM *is octagonal shaped, with antique pine pilasters at the corners. One of the major pieces in the room is a George III mahogany china cabinet with an elaborately carved pediment. The mirrored niche holds a custom designed serving and storage piece. The dining table and side chairs are from Baker Furniture Company; host chairs are by Joseph Giannola. Both are covered in Scalamandre silk. The china cabinet is from Arthur S. Vernay; the rug was woven by V'Soske.*

PHOTOGRAPHED BY HANS VAN NES







A MIXTURE OF MOODS

For the way of living that is popular today, many people prefer a simplified version of the traditional style — one that combines the warmth and personality of period pieces with the sleek simplicity of contemporary furniture. This was the styling theme designer Ron Collier, A.I.D. chose for the home of an active Beverly Hills businesswoman. Following that theme he produced a mellow blending of French, English, and contemporary styles that create an attractive and livable setting for his client's particular way of living.

The designer's challenge was to provide an effective background for the career activities as well as the social life that is centered around the home. The solution was a house that offered a mixture of moods, with some areas for formal entertaining and others for casual living and informal gatherings.

Designer Collier achieved the desired versatility by creating rooms of different atmospheres, each having a presence of both the old and the new, but with pieces carefully selected to establish a particular mood. To create the proper backgrounds for the mixture of furnishings, parquetry floors were installed, walls were panelled or covered in fabrics and textures, and quiet color schemes were devised to allow a subtle visual flow from one area to another. The design commission included landscaping and even the selection of minor household appointments, allowing the designer to use the extent of his talents in interpreting the needs of his client.

INTERIOR DESIGN BY RON COLLIER, A.I.D.

In the LIVING ROOM, *full advantage is taken of the room's scale and twelve foot ceiling heights by using large decorations on the fireplace wall. The overscaled French mantel is balanced by a large seventeenth century portrait of Diana. Further emphasis of scale is gained by the simplicity of ornamentation on the mantel, limited to a pair of "ostrich egg" candelabra. Niches either side of the fireplace have matching cabinets and trumeaux. A sitting area by the fireplace is provided by a contemporary sofa and Louis XVth and Empire armchairs. Draperies are a Brunschwig & Fils printed fabric; upholstery is by Scalamandre. Painting and candelabra are from Pollock & Spiers.*

PHOTOGRAPHED BY FRITZ TAGGART





Another view of the LIVING ROOM *reveals a sofa grouping opposite the fireplace. A large Empire mirror flanked by antique Chinese paintings provides the vertical emphasis to balance the large mantel and painting seen on the previous pages. A subdued background color was chosen for the walls, to create a relaxed atmosphere for entertaining and a neutral background for the many styles of furnishings. The use of pattern was held at a minimum to prevent competition with the handsome Adam styled rug made especially for the room by Tempo Asia. The variety of furnishings seen at this end of the room include an antique French armoire, a contemporary sofa and coffee table, a Chippendale easy chair, and a Louis XIIIth styled wingchair. Underscaled lamps around the room provide low-key lighting. All lamps as well as the antique French armoire are from Bac St. Antiques. Chairs are from Robert Minton. Contemporary sofa is by California Custom. Chippendale chair is covered in fabric by Brunschwig & Fils; Louis XIIIth chair upholstery by Howard & Schaffer.*





Mixture of Moods

The LIBRARY *was designed as a comfortable living and entertaining area, with informal, country styling as opposed to the semi-formal nature of the Living Room. To the left of this sitting area is a game section with a pool table. Adjoining that is a bar and a breakfast room. All areas open to the terrace through sliding glass walls. Beyond the terrace is a swimming pool and tennis courts. With such a variety of activities, it was necessary to plan the room so it could serve many moods. A fireplace wall was panelled and bookcases were added to give a Library atmosphere. With the exception of a contemporary sofa in glove leather and the coffee table, furnishings and accessories are in the casual, country vein. Moroccan rug is by Tempo Asia; drapery fabric is by Brunschwig & Fils. Sofa is by California Custom; country chairs are from Robert Minton. Antique fireplace appointments are from Colonial Fireplace.*





The DINING ROOM *has Chinese scenic wallpaper, a handpainted duplicate of the eighteenth century original. The pale colors and intricate tracery of the paper gives the room a quiet formality. A large window provides a pleasant vista onto a trellis enclosed garden with statuary and flowering plants. The proportions of the room, nearly square, made it possible to use a round dining table with generously scaled chairs. A large Italian tôle chandelier was painted in colors to match those found in the wallpaper. The Louis XVIth styled dining table was specially finished for the room by Bill Greer. Cane back chairs are from Jay Clark; host chairs are from Baldaccino. The chandelier is from Norman Hansen; the handpainted scenic wallpaper is from Louis Bowen.*





The main BEDROOM SUITE *encompasses a large Bedroom, a separate Sitting Room, and extensive Bath and Dressing Areas. The* SITTING ROOM, *above, has a sunny color scheme of yellow, with flowered English chintz used for draperies and upholstery on a wingchair. Bookcases and an antique stove provide a focal point for the room. The* BATH AND DRESSING AREA, *right, has walls that are decorated with hand-painted treillage designs. The color scheme of bright green and pink is repeated in the carpet by Patterson Flynn and Johnson. The* BEDROOM, *far right, is furnished in a mixture of French styles. The bed is treated with a semi-canopy of the same Fortuny fabric as the walls, all in tones of soft green and white.*



PHOTOGRAPHED BY FRITZ TAGGART







"YORK CASTLE"
TANGIER, MOROCCO

Many of us dream of castles, but Yves Vidal of Paris translated that dream into a reality. Monsieur Vidal is president of Knoll International, the universally famed manufacturers of fine contemporary furniture. By necessity a world commuter, in his travels he became acquainted with Tangier, its climate, its colorful way of life and its romantic past. During visits to Tangier, he became enamoured and intrigued with the crumbling ruins of an imposing sixteenth century castle fortress, located at the edge of the Casbah and overlooking the Bay of Tangier and the Straits of Gibraltar.

Extensive research on "York Castle" revealed that it had played a significant role in the exotic history of North Africa. Some of its original walls were built by the Portuguese in the late sixteenth century, when they built ramparts around Tangier for the protection of the old Moorish city. The castle and the city came under English rule in 1662 with the marriage of a Portuguese princess, Catherine of Braganza, to Charles II of England. The King's brother, the Duke of York, became the governor of Tangier and resided in the castle – hence its name of "York Castle." Later the Moors forced the English to retreat and the damaged castle was rebuilt as a residence for the commanding general of the Moorish occupation forces. In later years the castle was used as a garrison for the Sultan's Black Guards and as a prison for Christian captives of Barbary pirates. Further decline of the castle through the centuries saw it used as a storehouse and even a stable for the Sultan's horses and elephants.

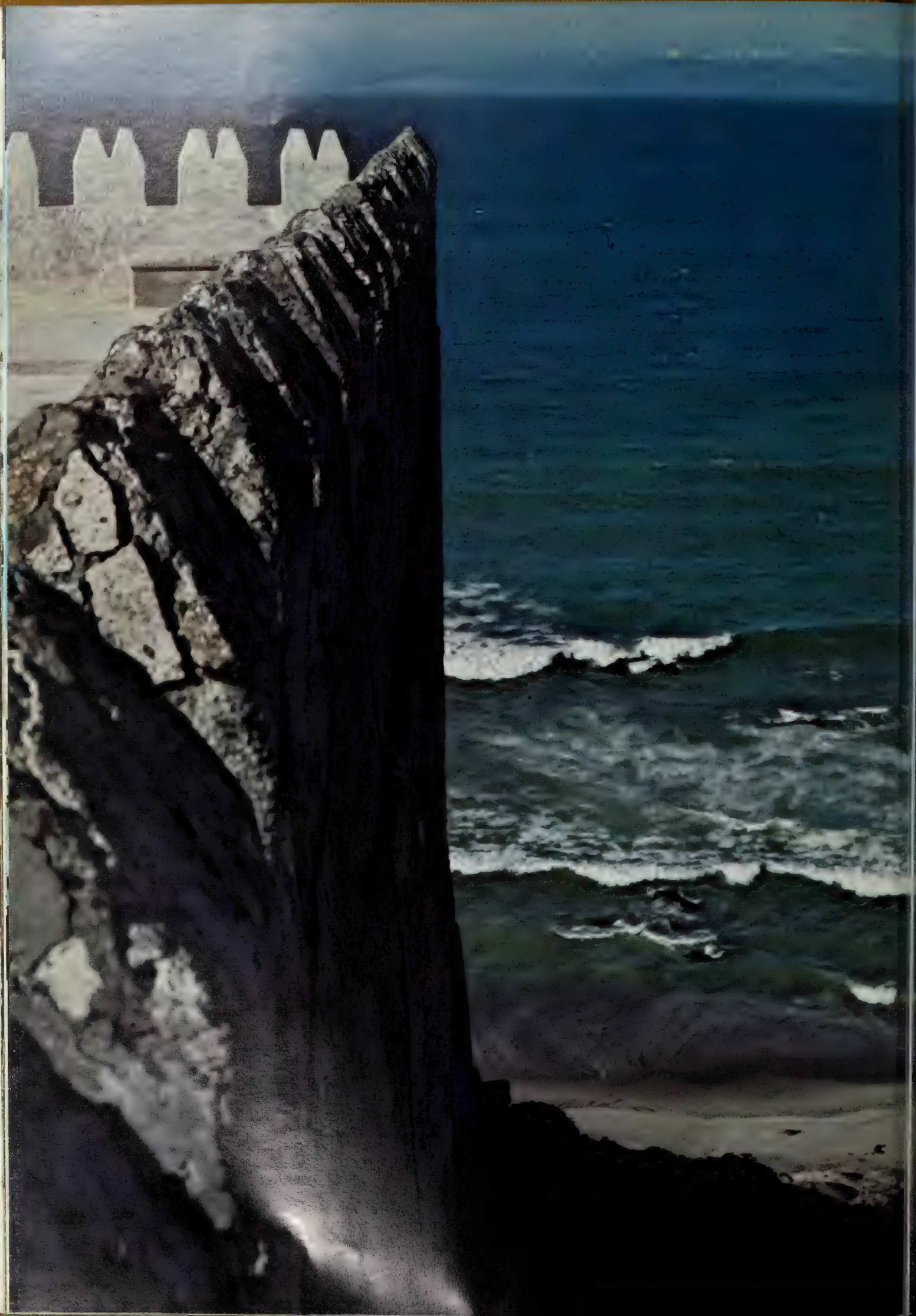
When Yves Vidal acquired the castle in the early 1960's, it had been abandoned since the beginning of the twentieth century. With the assistance of American designer Charles Sévigny and Belgian architect Robert Gerofi, the extensive and laborious restoration project was begun. Numerous drawings of Tangier, some dated as early as 1662, all showed views of the castle. The drawings, and similar details found in nearby Moroccan palaces were helpful in reconstructing the castle with a certain authenticity. Original touches remain in a few instances, such as one area where walls were left unplastered to avoid covering up inscriptions made by some of the Christian prisoners during the seventeenth century.

The restored castle, as we see it here, recaptures the romance of the past – architecturally. The furnishings, however, are a startling anachronism, being, naturally, all Knoll contemporary pieces from M. Vidal's own factories. Even more startling, however, is the way they seem to belong. They blend perfectly into the ancient setting; their forms are at home with the intricate Moorish arches, and their textures and finishes seem as if they were conceived to be used with the tile floors and cool white plaster walls. The total experience of the castle, now used as M. Vidal's holiday retreat, is one of timelessness and continuity – an aesthetic extension of a physical entity, wherein the mood of the structure seems to move as effortlessly through five centuries as from one day to the next.

A dramatic night time view shows the OCTAGONAL COURT, *open to the sky and surrounded by the ancient Moorish arches. The Pool, an addition, enhances the architecture by offering reflections of the arches both day and night.*







In a TOWER ROOM, *seen on the previous pages, Moorish shaped windows give a breathtaking sweep of Tangier and the entire Bay. Embroidered Siamese pillows act as back or elbow rests for lounging. The room is like a cool, blue and white cloud in the sky, from which one can survey, at a glance, centuries of the romantic history of Tangier stretched out below.*



Opposite, a view from one of its ancient battlements shows its location on sheer cliffs rising from the water's edge. The view looks across the Straits of Gibraltar to the coast of Spain. Because of its prominent situation, the castle fortress was for centuries the guardian protector of the city.

A DUSK VIEW, *above, of M. Vidal in native caftan garb, standing by one of the turrets on top of the castle, captures the mood of infinite tranquility and timelessness that pervades the ancient structure.*





Opposite, an area in one CORNER OF THE LIVING ROOM *(which is forty eight feet long) is set for luncheon for four. The area is defined by a rug made to match the tiles in the center corner, nearby. By the window is a portion of the collection of antique drawings of Tangier and "York Castle." Above, a* NICHE IN THE LIVING ROOM *is fitted with a deep oriental style sofa, laden with over fifty brightly colored Thai silk pillows. The niche provides a comfortable lounging area with views over the sea.*



The DINING ROOM *exemplifies the successful blending of the Eero Saarinen designed furniture with the ancient architecture. Pointed arches are fitted with "moucharabieh" screens that admit a soft lighting effect. Fixture is a Moroccan "Governor's lantern."*



A GUEST BEDROOM *enjoys a long vista down one of the arched galleries that border the center court with a tiled swimming pool. The bed, with upholstery and hangings of a rich woven tapestry, applauds the approach to elegance through simplicity.*



Above, closely woven bamboo poles form a roof that gently filters the sunlight and allows the circulation of air around this rooftop sitting and dining area. All Knoll furniture, the chairs were designed by Bertoia and the marble topped table by Eero Saarinen.

Opposite is a view of the POOL IN THE CENTER COURT, *showing the detail of the tiling and the fountain standing in the center. Tiles are exact reproductions of seventeenth century "zelijes", custom made for the castle in the city of Fez.*



TRADITIONAL BACKGROUND FOR YOUNG ENTERTAINERS

The residence of Mr. and Mrs. Bono in Bel Air, California is an elegant, older Mediterranean style of home, set among beautifully landscaped grounds and surrounded by high walls and iron gates. The house is reminiscent of a period of elegance and opulence that is almost a thing of the past today.

Mr. and Mrs. Bono are better known to millions of young people as the team of Sonny and Cher, whose fantastic success as recording stars have made them the idols of the younger generation. Only in their twenties themselves, with an infant daughter, it is interesting to see that the kind of home they chose for their own particular way of living would be one that is so symbolic of a bygone era. It is especially surprising to find young people with an appreciation for this way of living, when many of their contemporaries have little feeling for most things that are representative of the period and the social structure that produced this kind of house.

With an aware understanding of the nature of the house, the furnishings and art objects were carefully selected to complement it as well as to express their personal preferences. With the assistance of their designer Ron Wilson, many purchases were made in England, as well as in Los Angeles and San Francisco. Mrs. Bono developed an eye and a feeling for antique furniture, while Mr. Bono became interested in collecting period paintings and bronze sculpture. The house, therefore, is an actual expression of their personal tastes, wherein the young owners participated actively in the creation of their stylish setting. The resulting home has a young spirit combined with the aura of solidity and permanence that a traditional home can offer.

INTERIOR DESIGN BY RON WILSON INTERIORS



A VIEW FROM THE POOL AREA *shows the scale and the Mediterranean styling of the house, with white stucco walls, quoins and stone trim, and a red Spanish tile roof. A columned gallery on the second floor of the bedroom wing provides pleasant vistas of the Pool Area and grounds.*





PHOTOGRAPHED BY LELAND LEE



Along the rear of the house is a long arched GALLERY, *left, with a high, double arched ceiling that gives a dramatic outlook to the Terrace and Pool Area. The tile paved Terrace and Gallery provide an ideal area for outdoor entertaining, with ample space for an orchestra, buffets, tables for dining and a dance area.*

The ENTRANCE HALL, *above, is seen in a view from an upper stair landing looking down to the main floor. In the center of a sweeping circular stairway hangs a large antique French chandelier of bronze and crystal from Dennis & Leen. The travertine floored area is furnished with antiques and architectural paintings.*



PHOTOGRAPHED BY LELAND LEE



The LIVING ROOM, *seen on the previous pages, is twenty five feet wide by forty five feet long, enabling it to serve well for large parties. Many of the furnishings are antiques, combined with comfortable seating pieces. A center of interest in the room is the mantel wall decorated with antique Venetian commodes and a pair of baroque carved mirrors in their original gilded finish. A long side wall between windows has a large bookcase cabinet that adds architectural interest to the room and helps to solve the problem of decorating large expanses of walls. The color scheme of yellow is strengthened by the use of a large rug with needlepoint borders woven specially for the room by Stark Carpet Company. Contemporary sofas are covered in white silk damask by Scalamandre. Antique armchairs and sofa table in foreground are from Robert Minton. Commodes either side of fireplace are from Dennis & Leen. Lamps and a number of the accessories are from Paul Ferrante.*

The DINING ROOM, *a sizeable eighteen by twenty six feet, has a massive table that can seat as many as twenty people. Chairs are large versions of Louis XIIIth styling, upholstered in chocolate brown velvet woven in a flamepoint pattern. Walls are of panelling, painted and heavily distressed for a look of antiquity. On one wall hangs a pair of early eighteenth century Spanish portraits. Bombay commodes under them are from Pollock & Spiers. The floral patterned needlepoint rug is by Stark Carpet Company. Floral arrangement on the dining table is by David Jones. Velvet upholstery fabric is by Tressard Fabrics.*

PHOTOGRAPHED BY LELAND LEE







The BREAKFAST ROOM, *opposite, is designed with a spring garden atmosphere, using a printed floral fabric in bright green for walls, draperies, and table cover. The color scheme is echoed in the Venetian Queen Anne chairs from Martin of London. A circular rug was woven in the same colors as the fabric, by Parsons & Sanders. Printed fabric is from Jay Clark. A whimsical tôle chandelier from Wilshire House repeats the floral theme.*



The LIBRARY, *designed with dark panelled walls and warm, rugged textures is used for intimate, informal entertaining or quiet relaxation. Either side of the fireplace are a comfortable pair of contemporary sofas upholstered in black leather. On the sheepskin rug is a leaded glass and wood coffee table from Robert Minton. Desk chair in foreground is by Spencer & Company. Printed drapery fabric is from Scalamandre; leather is from Pacific Hides.*



Focal point of the large MASTER BEDROOM SUITE *is the stately bed, with its elaborately carved head and foot rails and massive posts supporting an elegantly draped tester. Designed by interior designer Wilson, the bed was made by Spencer & Company. The yellow silk hangings and upholstery are by Scalamandre; with the same fabric used for draperies around the room. Walls are a pale, cool color keyed to the bright green of the wall to wall carpeting. In the foreground is a French Provincial desk in fruitwood. Not shown is a sitting area of French antiques gathered around a white marble fireplace. Two sides of the Bedroom have French doors opening onto a second floor gallery. Adjoining the Master Bedroom are extensive dressing, wardrobe, and bath areas, with a Nursery incorporated as part of the Suite.*





Henry Moore...

....ON SCULPTURE



HENRY MOORE is one of the most sought-after names in the art world today. The seventy-two year old Englishman's monumental sculpture can be found in parks, public buildings and major museums around the world. Now with over five hundred and seventy works to his credit, his success story is legendary in the annals of art. Known for his monumentally scaled sculpture, even small pieces that sold for a hundred and twenty five dollars in the 1940's now bring prices in five figures. Whether the pieces be large or small, connoisseurs from all over are eager to purchase every item he can produce. Mr. Moore himself feels that the height of his career is yet to come, when he is "really old." One high point, however, was a recent showing of his last ten years' work at the M. Knoedler & Company gallery in New York, which drew record-breaking crowds. An insight to the man, his genius, and his feelings about his art can be gained through the following excerpts from statements he has made through the years.

On the preceding pages: RECLINING FORM 1966, Length 44¾ in



STONE MEMORIAL 1961-69, Roman travertine, Length 71 in Height 58¼ in

DIVIDED OVAL: BUTTERFLY 1967, White marble, Length 36 in





MOTHER AND CHILD 1967, Collection: Mrs. Irina Moore, Rosa aurora. Length 51¾ in

"Rodin of course knew what sculpture is: he once said that sculpture is the science of the bump and the hollow."[I]

"Sculpture should always at first sight have some obscurities, and further meanings. People should want to go on looking and thinking; it should never tell all about itself immediately. Initially both sculpture and painting must need effort to be fully appreciated, or else it is just an empty immediacy like a poster, which is designed to be read by the people on top of a bus in half a second. In fact all art should have some more meaning and mystery to it than is apparent to a quick observer. In my sculpture, explanations often come afterwards."[II]

TWO FORMS 1966, Private collection, Zurich, Red sorava travertine, Length 60 in



"I dislike the idea that contemporary art is an escape from life. Because a work does not aim at reproducing the natural appearance it is not therefore an escape from life – it may be penetrating into reality; not a sedative or a drug, not just the exercise of good taste, the provision of pleasant shapes and colors in a pleasing combination, not a decoration to life – but an expression of the significance of life, a stimulation to greater effort in living."[IV]

"From very early on I have had an obsession with the Mother and Child theme. It has been a universal theme from the beginning of time and some of the earliest sculptures we've found from the Neolithic Age are of a Mother and Child."[II]



"A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should last for an eternity."[VIII]



RECLINING INTERIOR: OVAL 1963-69, Red soraya travertine. Length 84¾ in Height 39½ in

"Organic forms, though they may be symmetrical in their main disposition, in their reaction to environment, growth and gravity, lose their perfect symmetry."[III]

"Pebbles show nature's way of working stone. Some of the pebbles I pick up have holes right through them . . . a piece of stone can have a hole right through it and not be weakened – if the hole is of a studied size, shape and direction. On the principle of the arch, it can remain just as strong . . . the hole connects one side to the other, making it immediately more three dimensional. A hole can itself have as much shape-meaning as a solid mass."[VI]

"Every material has its own individual qualities. It is only when the sculptor works direct, when there is an active relationship with his material, that the material can take its part in the shaping of an idea. Stone, for example, is hard and concentrated and should not be falsified to look like soft flesh – it should not be forced beyond its constructive build to a point of weakness. It should keep its hard tense stoniness."[III]



TWO FORMS 1964, Collection: The Dean of Chichester, White marble, Length 18 in

TWO PIECE CARVING: INTERLOCKING 1968, Collection: Mary Moore, White marble, Length 28 in



"The whole of my development as a sculptor is an attempt to understand and realise more completely what form and shape are about, and to react to form in life, in the human figure, and in past sculpture. This is something that can't be learnt in a day, for sculpture is a never ending discovery."[II]

I From *Dialogues on Art* by Edouard Roditi, Secker and Warburg, London, 1960

II From *Henry Moore* published by Thomas Nelson & Sons Ltd., London, 1968

III From *Unit One*, London 1934

IV From *Circle*, Faber & Faber, London 1937

VI From *The Listener*, August 18, 1937

VIII From *Henry Moore Comes to America* by J. D. Morse, Magazine on Art, Washington, D.C. 1947

Opposite: GIRL: HALF FIGURE 1967, Height 33½ in

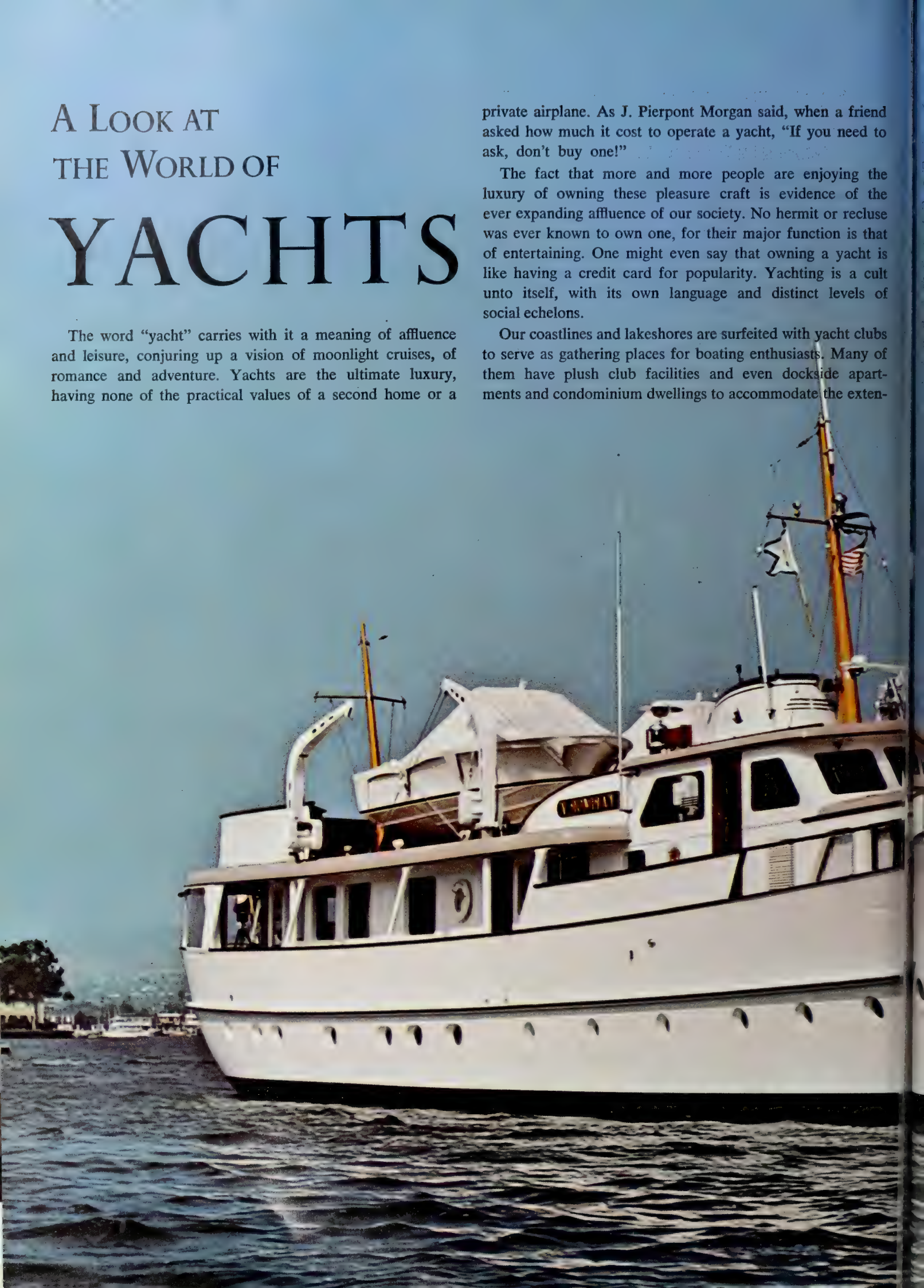


A Look at the World of YACHTS

The word "yacht" carries with it a meaning of affluence and leisure, conjuring up a vision of moonlight cruises, of romance and adventure. Yachts are the ultimate luxury, having none of the practical values of a second home or a private airplane. As J. Pierpont Morgan said, when a friend asked how much it cost to operate a yacht, "If you need to ask, don't buy one!"

The fact that more and more people are enjoying the luxury of owning these pleasure craft is evidence of the ever expanding affluence of our society. No hermit or recluse was ever known to own one, for their major function is that of entertaining. One might even say that owning a yacht is like having a credit card for popularity. Yachting is a cult unto itself, with its own language and distinct levels of social echelons.

Our coastlines and lakeshores are surfeited with yacht clubs to serve as gathering places for boating enthusiasts. Many of them have plush club facilities and even dockside apartments and condominium dwellings to accommodate the exten-



sion and continuation of water-born festivities.

Seen here are a few examples of yachts, with views of their interiors, that reflect a cross-section of tastes and preferences in the art of living and entertaining on the water. The kind of boat one selects is usually in direct proportion to the size of his pocketbook. They are bought or built on the basis of styling, speed, comfort, and the number of people they can sleep. Most boat owners, once they've taken the big step, go all the way in fitting them out with the most modern conveniences. Electronic ovens, color television, airconditioning and freezer storage are standard equipment with one manufacturer. Space age technology has invaded the yacht world and few self respecting yachtsmen would be found without the latest communications system, radar, and sophisticated electronic navigational equipment.

In planning the interiors, there are many limitations that are imposed in the name of practicality. Even on the largest boats, economy of space is a major consideration. Objects have to be weighted or fixed against sudden movement, and fragile furnishings are forbidden. Materials and fabrics have to be selected for their resistance to salt air and moisture. Synthetic fibers and durable new finishes and coatings offer a greater latitude in boat furnishings than existed a few short years ago.

Views of these various sizes and types of craft present individual interpretations in styling, frequently created by the same interior designers that the boat owners employed in the design of their land locked establishments. It shows us that the importance of good design is ever present, even as we go "down to the sea in ships."





PHOTOGRAPHED BY GEORGE SZANIK



The yacht "Karimor V," at 114 feet, is the largest privately owned yacht on the West Coast. Built by the Fedship Company in Amsterdam, its interiors were designed by Marjorie A. Bedell, A.I.D. of Cannell & Chaffin. Its sleek EXTERIOR is seen on the preceding pages. Left is a view of its AFTER DECK with vinyl upholstery and colorful accessories. Below is a view of one corner of the teakwood salon. The bottom photograph is of the mahogany walled MASTER STATEROOM, which has two complete baths.







PHOTOGRAPHED BY ALEXANDRE GEORGES



The ninety seven foot "Titian," out of Florida, aside from having A.I.D. Award winning interiors by Henry End, is distinguished as being the largest yacht to be built of aluminum in the United States. The lighter material gives it greater speed and maneuverability and allows fuel capacity for an eighteen hundred mile range at high speed, and double that at ten knots. The boat was built in 1966, to the design of naval architect J.B. Hargrave, by Burger Boat Company in Manitowoc, Wisconsin. Left, the large AFTER DECK has furniture by McGuire, with Naugahyde upholstery. Used as one of the main living and entertaining areas, this can also be used for dining in addition to the separate Dining Salon. Stairway leads to a sunning area on the boat deck above. Below are views of the EXTERIOR and of the MAIN LOUNGE. Beyond grillework is a separate Bar Area.







The yacht seen on these pages is a fifty seven foot motor cruiser belonging to J.B. Motter of Bel Air, California. A fast boat, with the capacity to sleep twelve, it was built by Chris-Craft, one of the better known names in pleasure craft, and forerunners in the category of fiberglass construction. Its interiors, designed by Anton Vogt, offer comfort as well as economy of space. Colors of the interiors as well as the furnishings were selected to create a home-like atmosphere, as opposed to the nautical mood found in many boats today. The PILOT HOUSE, seen at the right, is equipped with the latest gadgetry, including an integrated marine electronic system with radar, a command console, and sophisticated trim controls. Steps leading forward from the Pilot House give access to the Main Salon located midship, which has a fully equipped bar and a complete entertainment center.







The AFTER DECK, above, was planned to accommodate a maximum of guests. Furniture is by McGuire, in a special yacht finish, with Naugahyde upholstery. At the left is a view of the MAIN SALON, as seen from the long mahogany bar. The room contains color television and a stereo tape sound system. A corner banquette arrangement for the sofa proved a space saving solution. The color scheme of the Salon is red and white, complementing the rich tone of the mahogany walls.

PHOTOGRAPHED BY HAROLD DAVIS





The "Phyllis B," a seventy foot yacht owned by Mr. and Mrs. Lewis Bracker was recently restyled on the interior by designer Sally Sirkin. To create a festive atmosphere for dockside entertaining or long cruises, a color scheme was created of bright yellow with black accents. AFTER DECK, right, has deck chairs and rattan sofas. The MAIN SALON, below, was planned with sofa beds to accommodate extra guests.





PHOTOGRAPHED BY FRITZ TAGGART

The "Settimari" is an Italian boat that features speed and comfort. Built for Mr. and Mrs. Gene Cuthbertson of Huntington Harbor, California, the fifty-five foot cruiser sleeps six, has a speed of twenty-three knots and a range of 1100 miles. Mrs. Cuthbertson, herself a designer, worked with naval architect Paulo Caliari in the design and construction of the boat at the Picchiotti boatyards in Viareggio, Italy. Among its unusual features is an open pilot house adjoining the SALON, below, that allows the skipper to be part of the festivities. Interiors, even the GALLEY, are finished in rich materials such as Siamese teakwood, leather, and polished chrome.









PHOTOGRAPHED BY GARTH CHANDLER

DIRECTORY OF PRODUCTS AND SOURCES

Listed on this page are items pictured in this issue. Please direct all inquiries to: Products Editor, Architectural Digest, 680 Wilshire Place, Los Angeles 90005

• **Pages 8-25: *"NINETEENTH CENTURY AMERICA"***

Furnishings and appointments are antiques with the exception of the following:

1812 Dining Room:
Draperies & Trimming — *Scalamandre*

1835 Foot Parlor:
Drapery & Upholstery — *Scalamandre*

1850 Belter Parlor:
Drapery, upholstery fabric & Trimming — *Old World Weavers*

1860 John Taylor Johnston Parlor:
Drapery & Upholstery fabric — *Brunschwig & Fils*
Upholstery braid — *Conso Products*
Aubusson rug — *Wm. Coury Rugs, Inc.*

1870 Meriden, Connecticut Parlor
Curtains — *Henry Cassen, Inc.*
Upholstery fabric — *Scalamandre*
Upholstery braid — *Conso Products*

All draperies were fabricated by W.E. Browne Decorating Company of Atlanta, Georgia

• **Pages 26-39: *FIFTH AVENUE APARTMENT***

Entrance Hall:
Fabric on walls — *Old World Weavers*
Marble floor — *Port Morris Tile*

Living Room:
Antique Mantel — *David Weiss*
Rugs — *Stark Carpet Company*
Chandeliers — *Charles Winston*
Chintz on sofa — *Brunschwig & Fils*

Dining Room:
Dining chairs — *Frederick Victoria*
All fabrics — *I.D. Fabrics*
Rug — *Stark Carpet Company*

Library:
Carpet — *Edward Fields*
Chrome trestle table — *Great Eastern Furniture Company*

Kitchen:
Wallpaper — *Nancy McClelland, Inc.*
Kitchen installation — *Westchester Kitchens*

Master Bedroom Suite:
All fabrics — *Scalamandre*
Carpeting — *Wershals Flooring*

Boy's Room:
Ceiling fabric — *Eaglesham Prints*
Bed upholstery — *Isabel Scott*

Girl's Room:
Wallpaper — *Philip Graf*
Matching fabric — *Eaglesham*

• **Pages 40-47: *NORTH CAROLINA HOME***

Living Room:
Rugs — *V'Soske*
Upholstered furniture — *Harvey Probber*
Coffee table — *Laverne*
Fabrics — *Boris Kroll*
Lamps — *Charles R. Gracie & Sons*
Scrolls — *East & West Shop*

Study:
Coromandel lacquered Screen — *Charles R. Gracie & Sons*
Red lacquered coffee table — *Smith & Watson*
Settee — *P. Nathan & Sons*
Carpeting — *V'Soske*
Sofa — *Joseph Giannola*
Lamps — *Hansen Lamps*
Fabrics — *Boris Kroll*

Dining Room:
Dining table and chairs — *Baker Furniture Co.*
Upholstery fabric — *Scalamandre*
China cabinet — *Arthur S. Vernay*
Rug — *V'Soske*

• **Pages 48-57: *MIXTURE OF MOODS***

Living Room:
Parquetry flooring — *Rode Bros.*
Rug — *Tempo Asia*
Drapery fabric — *Brunschwig & Fils*
Portrait over fireplace — *Pollock & Spiers*
Upholstery fabric — *Scalamandre*
Chairs — *Robert Minton, Jay Clark*
Armoire & Coffee table — *Bac St. Antiques*

Library:
Sofa & Wingchair — *California Custom*
Country chairs — *Robert Minton*
Table — *Smith & Houchins*
Moroccan rug — *Tempo Asia*
Drapery fabric — *Brunschwig & Fils*
Firetools — *Colonial Fireplace*

Dining Room:
Chinese wallpaper — *Louis Bowen*
Dining Table — *A.R. Roman Co.*
Special finish on table — *Bill Greer*
Host chairs — *Jay Clark*
Sidechairs — *Baldaccino*
Chandelier — *Norman Hansen*
Rug — *Tempo Asia*

Bedroom Suite:
Sitting room wallpaper — *Louis Bowen*
Antique stove — *Bob Mitchell*
Bathroom walls painted by — *Nicholas Zuberbuhler*
Patterned carpet — *Patterson, Flynn & Johnson*
Bedroom wallcovering — *Fortuny*
Carpeting — *Century Carpet Mill*
Commode — *Smith & Houchins*
Trumeau — *Don Badertcher*

• **Pages 58-69: *YORK CASTLE***

All furnishings are from Knoll International

• **Pages 70-81: *TRADITIONAL BACKGROUND FOR YOUNG ENTERTAINERS***

Entrance Hall:
Rug — *Stark Carpet Company*
Chandelier — *Dennis & Leen*
Center table — *John Nelson*
Consoles — *Baldaccino*
Draperies — *Scalamandre*

Living Room:
Rug — *Stark Carpet Company*
Sofa upholstery — *Scalamandre*
Pair chairs & sofa table — *Robert Minton*
Portrait over mantel — *Edward Marno*

Dining Room:
Upholstery fabric — *Tressard*
Drapery fabric — *S. Harris*
Accessories — *John Nelson*
Pair chests — *Pollock & Spiers*
Rug — *Stark Carpet Company*
Special finish on walls — *Lindsey Fields*

Breakfast Room:
Wall & upholstery fabric — *Jay Clark*
Venetian Queen Anne chairs — *Martin of London*
Chandelier — *Wilshire House*

Library:
Coffee table — *Robert Minton*
Desk chair — *Spencer & Company*
Drapery fabric — *Scalamandre*
Leather upholstery — *Pacific Hide*

Master Bedroom:
Bed — *Spencer & Company*
Night tables — *Pollock & Spiers*
Provincial desk — *Tennant Gallery*
Fabric — *Scalamandre*

• **Pages 82-89: *HENRY MOORE . . . ON SCULPTURE***

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• **Pages 90-101: *A LOOK AT THE WORLD OF YACHTS***

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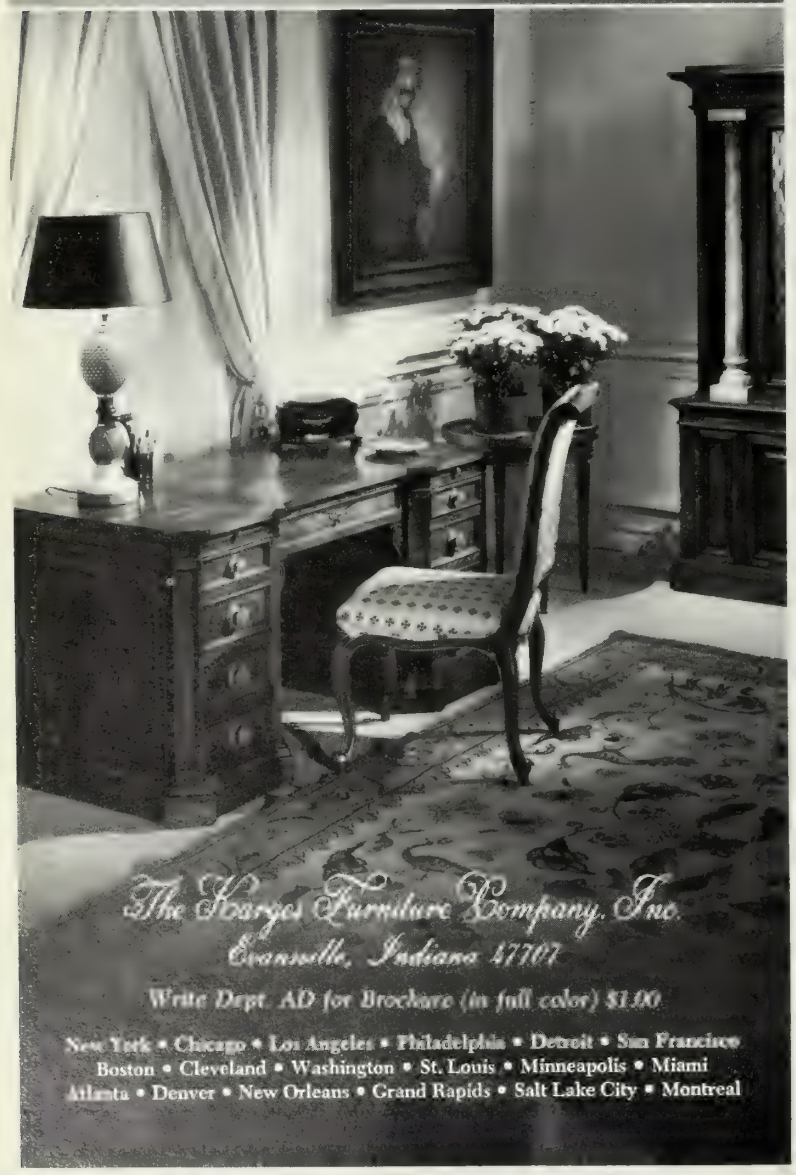


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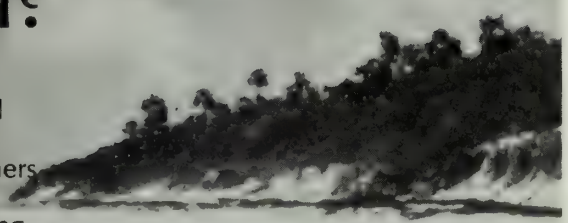
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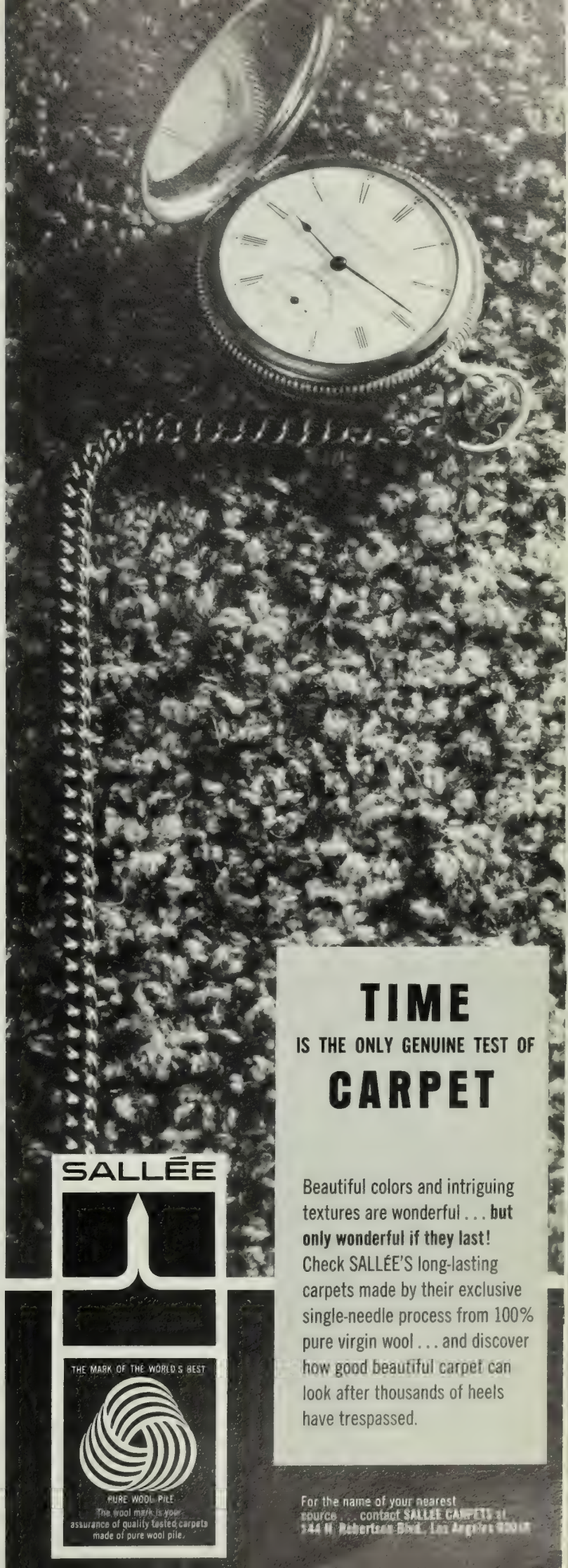
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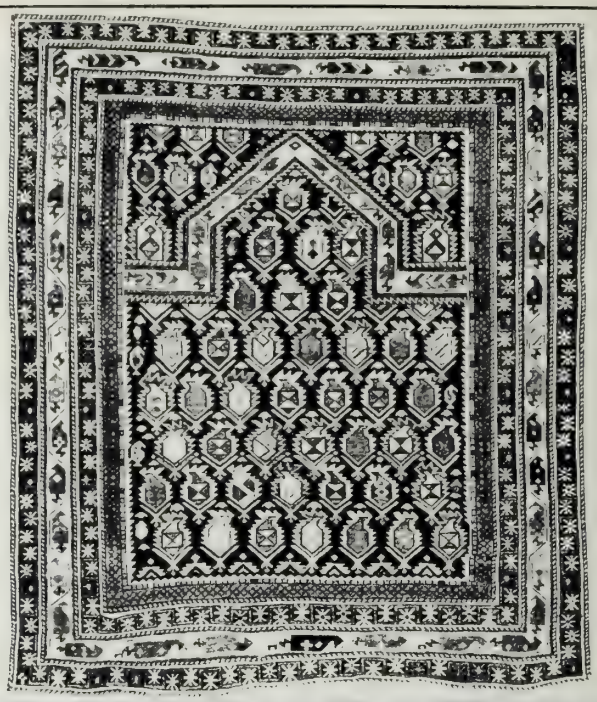
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FRONT COVER: A VIEW OF ONE CORNER OF THE DRAWING ROOM IN THE NEW YORK TOWNHOUSE OF MR. AND MRS. A.A. ROSEN. INTERIORS OF THE TOWNHOUSE WERE DESIGNED BY DAVID LAURENCE ROTH OF NEW YORK. MORE VIEWS OF THIS HOUSE ARE SEEN ON PAGES 64-75 OF THIS ISSUE. PHOTOGRAPHS BY HOWARD GRAFF.

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MARBLE GAZELLE, by an unknown Italian artist, executed in Veronese marble with horns of onyx. The graceful movement for which the animal is noted is captured in this life-sized sculpture measuring five feet long and four feet, four inches high. PHOTOGRAPHED AT THE BARBARA LOCKHART GALLERY.



In this, our Fiftieth Year of publishing ARCHITECTURAL DIGEST, we are taking time out to review the last half century and to plot our course for the years to come. An anniversary is a nostalgic moment – filled with fond remembrances of achievements and accomplishments, with quiet gratitude that those, together with hard work and perseverance, overshadowed any weaknesses or shortcomings.

When a milestone is reached it is also a natural time for reflections on the future. With the successful completion of a fifty year period, it gives us a sense of optimism and determination toward the possibilities that lie ahead.

Actually, our period of reflection and analysis has lasted several years in preparation for this anniversary year of 1970. We have made surveys of our subscribers, and we have listened attentively to the comments and requests of our readers, all in an effort to find out what you want and how we can serve you best.

A few of the things that we learned you wanted have already been instigated in the magazine. We have vastly already been instigated in the magazine. We have vastly increased our use of color photography to more vividly portray each design feature. You have seen a geographic expansion in the editorial selection of homes that we present, to include, from time to time, homes in virtually every major area of the country and even occasional designs from other parts of the world. We have also included features on art and antiques, and articles on special topics dealing with various aspects of home design.

Because of the interest and reception afforded those previous additions to the magazine, we are happy to announce at this time some forthcoming changes that we feel will add to your further enjoyment of our publication.

With this issue, ARCHITECTURAL DIGEST officially inaugurates an increased publishing frequency from four to six issues each year. The addition of two issues per year necessitates a revised publication cycle which has been established on the basis of an issue date of every other month. You will notice that each issue is now designated as a bimonthly period; October-November, for example, instead of seasonally as before.

A further refinement that is sure to please all is the new cardboard cartons that each magazine is being mailed in to ensure that they arrive in your home in perfect condition.

A number of readers have complained that they find it difficult to purchase extra copies of the magazine or to be able to tell friends where to buy it. This situation is being remedied by a totally new and broader distribution program. It will still be limited to fine department stores, decorating studios, selected newsstands and bookstores, but the new program will make it available in every major community around the country. To obtain a listing of exactly where the magazine can be purchased in your community, please write to MANAGING EDITOR, ARCHITECTURAL DIGEST, 5900 WILSHIRE BLVD., LOS ANGELES 90036.

During this era of change, we feel that ARCHITECTURAL DIGEST is unique. As the amenities and niceties of life are growing harder to come by, we are striving more diligently to satisfy those needs. The growing demand for our magazine is proof to us that people today have a stronger yearning than ever before, for the beauty, luxury, and ideas that distinguish our magazine from the others. In a period of enlarged promises and reduced quality for your dollars spent, we are doing everything we can think of to improve our product and present it to you more often, more attractively, and as reasonably priced as today's production costs permit. Coinciding with the marking of our fiftieth year, we are moving to our new high-rise publishing offices on Wilshire Boulevard in Los Angeles, which, together with new printing facilities in the East, will allow us to serve you better.

Most important of all, however, is the fact that within this sphere of activity and growth, ARCHITECTURAL DIGEST has maintained its original concept and is stringently adhering to its central philosophy of portraying *The Home As a Work of Art.*

The staff of ARCHITECTURAL DIGEST would like to take the opportunity of our Golden Anniversary to thank every reader, individually, for his interest and support through the years. We invite you to join us in the spirit of celebration, not for the past alone, but more importantly for the bright future ahead . . . a future that will be made brighter by a better understanding of the beauties and arts of good living.

Cleon T. Knapp

CLEON T. KNAPP, PUBLISHER

PHOTOGRAPHED BY HEDRICH-BLESSING





THE GOVERNOR'S MANSION

MADISON, WISCONSIN

The Executive Residence of Governor Warren P. Knowles of Wisconsin is dramatically situated on the shore of Lake Mendota, with views across the lake to downtown Madison, Wisconsin's capital city. A long tree shaded drive leads to the classic façade of the gleaming white structure. Its five acres of grounds are beautifully landscaped with numerous formal gardens and a rolling lawn that slopes gently down to the edge of the lake.

The mansion was designed in 1927 by architect Frank Riley for a Madison industrialist. The State purchased it in 1949 as an official residence for its governors. The elegant home, as we see it today, is the result of a five year refurbishing plan. In 1965, the State Legislature appropriated funds for major repairs and modernization. At that time the Wisconsin Executive Residence Foundation was formed to oversee the project. The Foundation was responsible for obtaining private and public donations that made it possible to redecorate the Mansion completely and to furnish it with proper antiques and appointments. As the project progressed, public interest grew and the end result is a testament to the enthusiasm of the citizens toward creating an outstanding Official Residence for their State.

Aside from the generous support of the public, the project was successfully concluded through the combined efforts of four of Wisconsin's leading designers. In charge of the undertaking were the former Mrs. Warren P. Knowles, A.I.D., Marjorie Fiedler, F.A.I.D., Walter Maas, Jr., A.I.D., and Don Reppen, A.I.D. With the exception of Miss Fiedler, who is from Milwaukee, all were Madison designers.

Designing the interiors of the Mansion posed many challenges. In addition to creating a proper residence for Governor Knowles and future governors, the designers were faced with the responsibility of satisfying the expectations of a whole state. It could not reflect personal tastes, and it had to be planned to function for family living as well as for formal entertaining of state visitors. It was essential that the Residence have a degree of dignity, but since it is in essence a home, it was also important that it have a relaxed atmosphere. Already a number of noted personalities on national and international levels have been guests in the Mansion. The warm response afforded the Official Residence by these visiting dignitaries has been gratifying to all those who worked on the project.

More than just a home for the Governor, or a building for State occasions, the Mansion stands as a symbol of a way of life and as evidence of the great pride that the citizens of Wisconsin have in their heritage and traditions.

PHOTOGRAPHED BY HEDRICH-BLESSING

On the previous pages is the ENTRANCE FOYER *with its impressive double stairway. Walls of pale damask patterned silk by Scalamandre create a quiet background for antiques and paintings. Travertine floors have a specially designed rug woven by Edward Fields. A wide columned doorway was designed to give gracious access to the* RECEPTION ROOM, *below. This room was designed as a large area where the Governor can formally receive visitors of the State. Sparse furnishings allow it to handle large groups. Main feature of the room is the large circular rug with the State Seal, woven by V'Soske. The majority of antique furnishings are from Malcolm Franklin.*



The DRAWING ROOM, *right, is the main entertaining room of the Mansion. The designers furnished it in such a manner that it can serve comfortably for private family living and entertaining as well as for official public functions. Furnishings combine traditionally styled upholstered pieces with fine antiques. Over the antique pine mantel hangs a portrait of former Governor Fairchild. A series of tall arched windows give views of Lake Mendota. The rug was woven for the room by Edward Fields. Drapery and upholstery fabrics are by Scalamandre; chandeliers are from Nesle; the mantel from Wm. H. Jackson.*









The color scheme of the DINING ROOM *is a continuation of the soft colors found in most of the major entertaining rooms on the first floor of the Mansion. Twenty four Chippendale chairs have needlepoint seats in a design depicting Wisconsin's state flower, the wood violet. They were made by twenty four Wisconsin women and donated to the Mansion. The rug woven by V'Soske has the same motif in each corner. A number of appointments in the room were also gifts of Wisconsin residents. The chandelier, from Nesle, is a 1910 copy of a Waterford original. Silver table service and Tiffany candelabra complement the official state china.*



The LIBRARY *serves as an intimate, informal living room and is occasionally the scene of small official meetings. The room has rich walnut panelling in a hand rubbed finish. The antique mantel is of gold colored Sienna marble from Italy. The colorful V'Soske rug is a reproduction of an antique Samarkand. A pair of tub chairs is upholstered in Boris Kroll velvet. Near the fireplace is a comfortable reproduction wingchair by Kittinger covered in brown leather. Other walls of the room have bookshelves that contain a permanent collection of rare and interesting books. The wide variety of antique accessories and objets d'art seen in the room are from Ethel Brookfield, Caledonia, and Richard Norton.*

The upstairs of the Mansion has several Bedroom Suites, furnished with a mixture of antique and reproduction pieces. One of the most colorful of them is the BEDROOM *at the right, with red and white documentary toile used for draperies, upholstery, and on the canopied bed. Carved posts of the bed are antique, from New Orleans. Walls and carpet are neutral colored to serve as a background for the red accents. The antique Chippendale chest of drawers and mirror are from Caledonia. The reproduction chair in red leather is by Kittinger. The red and white documentary toile was made by Brunschwig & Fils.*









The GARDEN ROOM, *below, has arched windows and doors that open to the Terrace and views of the lawn and the lake. Bookcases on one wall repeat the arches of the windows. Bookcases, walls, and mouldings are glazed a pale green to add to the garden-like atmosphere of the room. Iron furniture is by Molla; the bright floral patterned cushions and sheer curtains are by Tressard. White vinyl flooring is by Amtico. At the right is the long slate* TERRACE *that runs the length of the house. In the distance, through the trees can be seen the dome of the Wisconsin State Capitol Building. White terrace furniture is by Brown Jordan.*







PHOTOGRAPHED BY HEDRICH-BLESSING

ECLECTIC SETTING FOR DESIGN PERSONALITY

One of the fastest growing names in the interior design field today is that of Bob Mitchell Designs. An established name in the manufacture of quality wallcoverings, the firm has also expanded its scope to become a sought after source of fabrics, fine antiques, and stylish accessories. The expansion program has included the opening of decorator showrooms in five major cities around the country, with more planned in the near future to serve the growing demand for the kind of quality and custom appearance for which the firm is noted.

Bob Mitchell is a colorful individual and a wellknown personality among his colleagues in the design profession and related industries. A national commuter, he divides his time between apartments in Los Angeles and New York City and an ocean retreat on the coast of Southern California. Pictured here is Mr. Mitchell's Los Angeles apartment, where he has created a setting that shows his preference for eclecticism. This is his choice as a style for fast-paced living and to satisfy a taste for many different kinds of art and furnishings – a taste that runs the gamut from the heaviest traditional to the most avant garde modern. Perhaps one of the reasons for the wide acceptance of his products and the successful growth of the Bob Mitchell Designs firm is that he exercises the same versatility and scope in the design of his wallpapers and fabrics and in the selection of rare antiques and objects.

His Los Angeles apartment strongly supports the trend that is popular in contemporary interiors – the trend toward a more extensive use of natural materials such as leather and animal skins, contrasted against the sleekness of chrome and glass. Also popular is the use of antiques and unusual accessories as mood setters – whether they be rare items or simple objects. The combinations seen here reflect the owner's personality – his variety of interests, his adventurous spirit and sense of imagination in combining modernity and antiquity into a successful statement of eclecticism.



At the left is a balcony view of the main sitting area of the LIVING ROOM. *Opposite, an overall view of the room shows the two story beamed ceiling and sixteen foot windows.*





A view of the LIVING ROOM, *as seen from a balcony, reveals the Study located on the second floor. Near the Entrance stands an old wooden church spire from France. A church bench is used as a window seat. The colorful rug is antique needlepoint from France*



An opposite view, from the Study balcony, shows the Dining Room and a balcony lined with bookshelves decorated with objets d'art.

Seating in the Living Room is provided by a contemporary tufted leather sofa, a Charles II settee, and a leopard covered bench.



A corner of the Living Room exemplifies the use of unusual objects that is seen throughout the apartment. An antique English grain scale in polished steel has been converted into a seat. The side for weights is used as a table. Behind it hangs a modern painting, and all is reflected in one of the mirrored panels leading to the Dining Room.

The second floor STUDY, *right, is also used as a television and music room, with all of the equipment concealed in a massive antique English cupboard. Comfortable seating is provided by a military styled sofa upholstered in suede. Behind the sofa is an antique oriental screen in painted leather. A large hunting trophy, a tiger rug, and fur pillows add a rugged flavor to the room.*

PHOTOGRAPHED BY LELAND LEE


LIFE

PHOTOGRAPHED BY LELAND LE



Walls of the DINING ROOM *are entirely mirrored, which creates the sensation of having no walls at all to define the space. Adding to the illusion is a chrome and glass dining table by Paul M. Jones. Faux bamboo chairs from France are covered in suede printed with a houndstooth check pattern. Crisp white shutters at the window and a bleached, pickled floor add to the lightness of the room.*

The MASTER BEDROOM, *seen on the following pages, dramatically shows the impact and excitement that can be achieved with coordinated wallcoverings and fabrics. The "Spanish Grill" pattern, a custom print by Bob Mitchell Designs, is used on walls and ceiling, for draperies and bedspread. The unusual bed is steel and brass. The elegant mirror is a Dutch antique and the commode is an eighteenth century French country piece. Unique accessories found in the room include an Eiffel Tower clock and a bronze monkey candelabra.*





MODERN SIMPLICITY



MODERN SIMPLICITY FOR NEW YORK APARTMENT

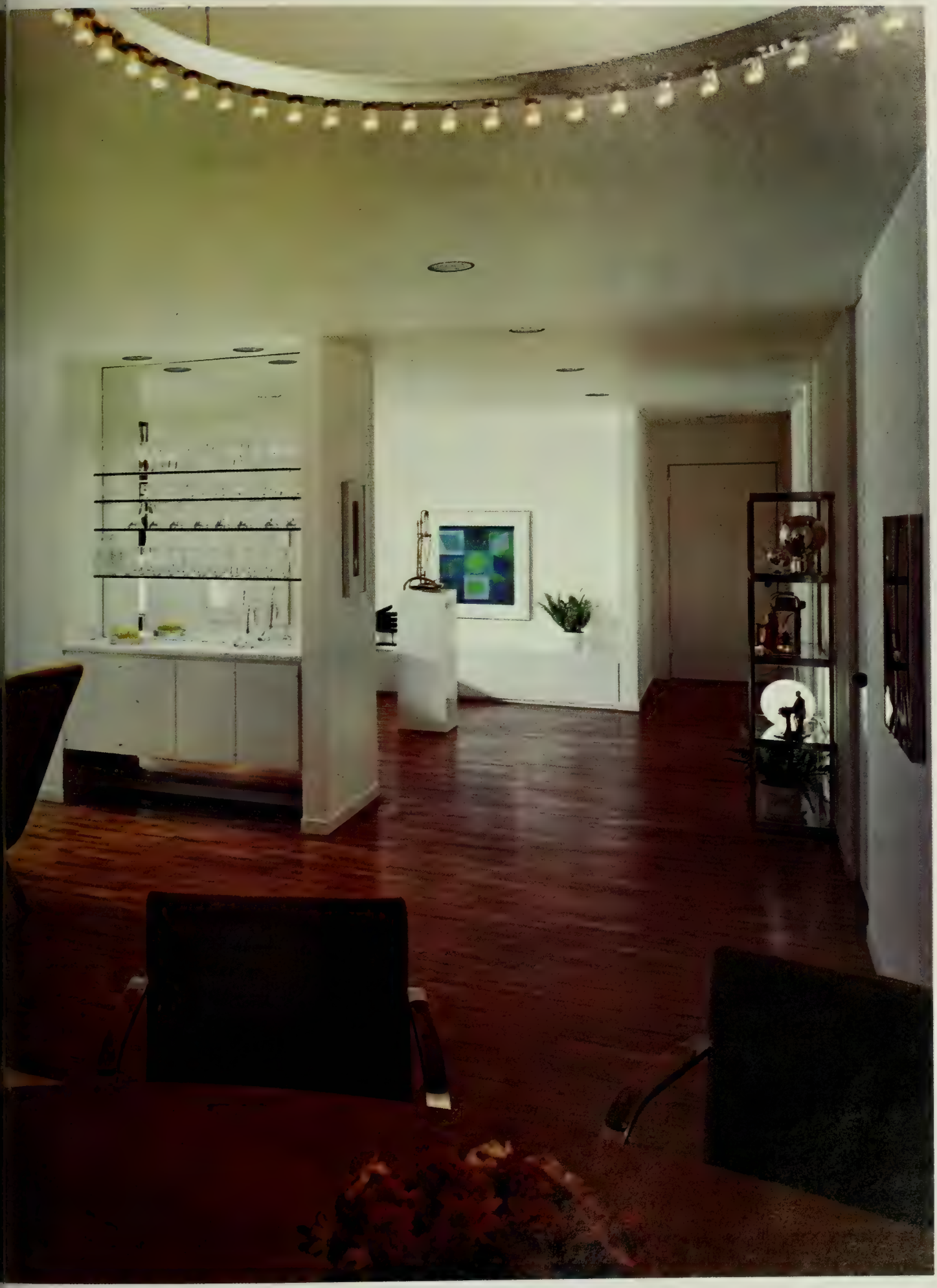
The apartment of Mr. and Mrs. S.P. Fili is a distinctive and individual solution for a young couple living in New York City. Both professional people, Mr. and Mrs. Fili had special and definite requirements for their new apartment. Mrs. Fili is associated with a New York theatrical agency, and Mr. Fili is executive vice-president of JFN Associates, Inc., a large space planning and interior design firm. Their lives involve a number of varied interests and it was essential that their home serve a variety of business as well as social functions. In addition, both being involved in the arts, they had strong preferences and distinct interest in the aesthetic values of their new dwelling.

After a lengthy search to find an apartment that held the potential of becoming all that they desired, they bought an apartment in a 1930's structure located on Central Park West. They selected it for its spaciousness, its location, and its views overlooking Central Park. Those qualities are actually all that was retained of the original apartment. Designer Sig Udstad of JFN Associates completely redesigned the interior spaces. What had been a conventional floor plan with an Entrance Hall, Living Room, Dining Room, and Library became one large open area for modern living. When all the interior walls were removed, structural beams prevented taking advantage of the ceiling height throughout. This inspired the designer to create an interesting pattern of lower ceilings in some areas, with ceiling "wells" that give greater ceiling heights in strategic portions of the main living areas. This treatment gives the apartment an interesting, almost sculptural dimension.

Though all the areas are open to each other and seemingly are one, the designer achieved a subtle visual separation, not division, of the areas through placement of the furnishings and the use of different upholstery fabrics and textures that give each area an individual personality. The absence of architectural detail and the predominance of white in all areas add to the visual flow and the sense of spaciousness that is so rare to find in a New York Apartment. Most of the lighting was recessed into the ceilings, so that the balance of the lighting has a low-keyed, subtle effect. Furnishings are reduced to essential elements and their contemporary styling furthers the mood of uncluttered spaciousness. Artworks were used sparsely as bold accents against large expanses of white. The overall effect is one of dramatic simplicity that provides an elegant background for active and varied Manhattan living.

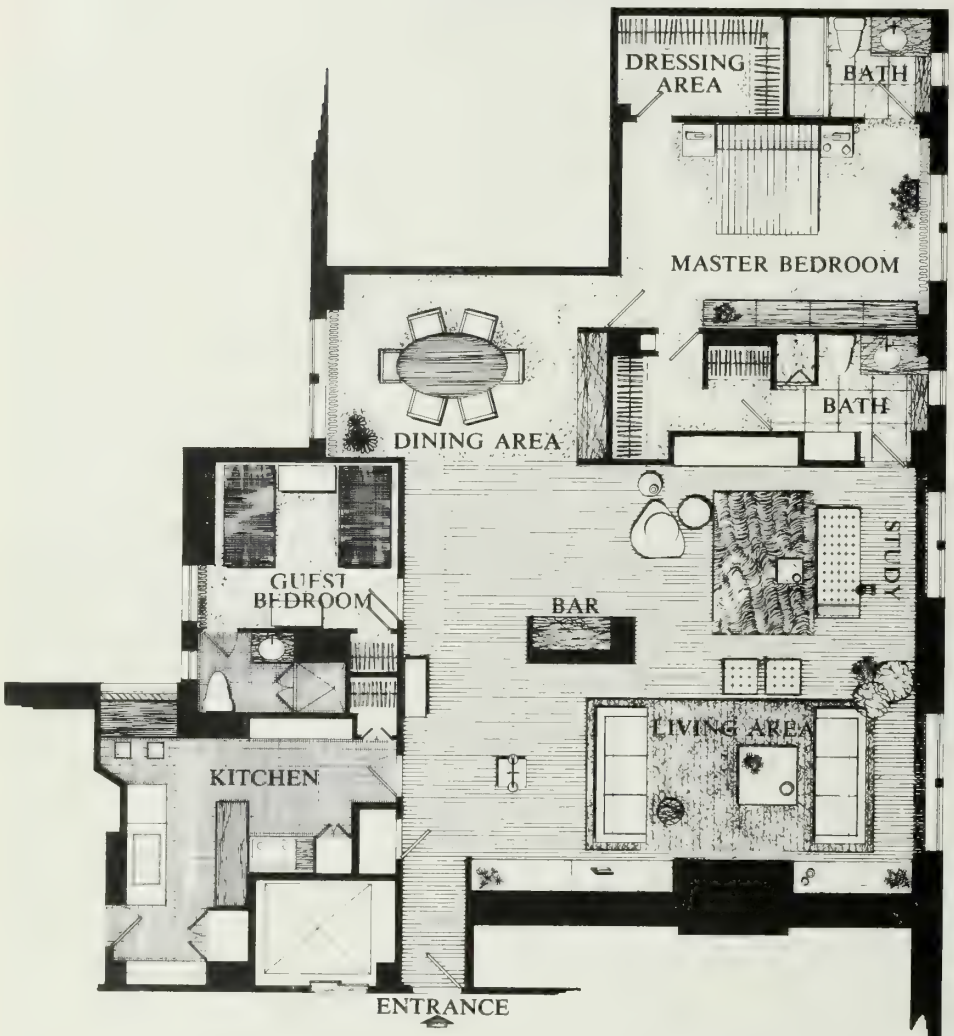


The Entrance, *as seen on the previous pages, was an enclosed foyer before remodelling. Now the open area looks into the Dining Room where a wall of bright yellow wool was used for accent in an otherwise all white vista. A short wall toward the Living room has a lacquered geometric construction created especially for the wall by designer Udstad. The Dining Room wall holds a silk screen print by Vasarely. Dining furniture is by Knoll Associates. The chrome and glass etagere near the entrance is from Pace-Jil Associates. On this page, a reverse view from the Dining Room toward the Entrance reveals the spaciousness achieved by removal of the partitions.*



PHOTOGRAPHED BY ALEXANDRE GEORGES

INTERIOR DESIGN BY SIG UDSTAD OF JFN ASSOCIATES



The FLOOR PLAN *shows designer Udstad's reorganization of the spaces after all the interior partitions were removed. Each portion of the large open living area serves a specific function, but by maintaining the open arrangement a spaciousness and visual flow is achieved. One large structural column near the center of the open area posed a design problem until Mr. Udstad devised the solution of incorporating it into a bar wall that became both a functional and a decorative addition to the area. The view at the right shows the* BAR AREA *and a portion of the Study. The Bar was built in the same manner as the built in serving wall in the Dining Room, with white lacquer cabinets suspended off the floor and a back wall of solid mirror to create a see-through illusion. The luminous "lamp table" in the foreground is from Habitat, Inc.*







The STUDY *area is adjacent to the main Living Room sitting area and can be used for additional seating for large groups when necessary. The furnishings and colors used in the Study area give it a mood of its own and makes it seem separate from the other areas in spite of the absence of walls. A tambour front cabinet holds color television and a complete sound system. The leather chaise and yellow upholstered lounge chair and ottoman are by Knoll Associates. A red fox fur rug adds another touch of color to the area. An elaborate antique French Provincial clock lends a note of sharp contrast to the stark simplicity of its surroundings.*





The main sitting area of the LIVING ROOM *is a study of white on white, with a formal arrangement of two white sofas flanking the fireplace and the whole area defined by a large white rug. A large ceiling "well," the width of the chimneybreast gives the area added architectural emphasis. Subtle, low-key lighting adds to the stark simplicity of the furnishings. The use of Vasarely graphics on the wall are bold and simple for maximum effect. The pair of sofas were designed by Ward Bennett and made by Brikel Associates. They are upholstered in a white texture by Jack Lenor Larsen. The rug is by Rugcrofters. The Barcelona benches in natural leather are by Knoll Associates. Vasarely graphics are from Grippi Gallery.*



PHOTOGRAPHED BY ALEXANDRE GEORGES



A small GUEST ROOM, *above, was designed for maximum efficiency and drama. Designer Udstad departed from his muted colors found elsewhere in the apartment and gave this room a scheme of lush reds and purples. The bed wall is upholstered in striped velvet, with half inch foam rubber padding that allows the wall to be used as a headrest. Lacquered furniture and bed frames give the room a crisp, tailored atmosphere. Striped velvet is by Jack Lenor Larsen.*

The MASTER BEDROOM, *opposite, aims at utter simplicity, with furnishings reduced to the basic essentials. Its white color scheme is accented by a wall of bright blue wool, with padding as used in the Guest Room to eliminate the need for a headboard. Blue welting forming striped panels in the quilted bedspread gives a tailored, coordinated look to the king size bed. Grey mirrors in the ceiling well give added height to the room. Blue wool fabric is from Isabel Scott.*



"CASA DI MONTE"

This home of contemporary Southwestern styling is located in the Paradise Valley area of Scottsdale, Arizona. It is situated near the foot of famed Camelback Mountain, a landmark for the Scottsdale and Phoenix areas. Its proximity to the mountain — with the property lying virtually in its shadows in late afternoon — inspired the name for the house, "Casa di Monte."

The rambling eight thousand square foot home was built for Mr. and Mrs. K. Donald Fry, owners of a chain of super markets in California and Arizona. The home was designed for year round desert living for the Frys and their three young children, with full enjoyment of the outdoors and the arid climate for which Scottsdale is noted. The five acre property includes a swimming pool and stables, with horseback riding through the rugged terrain being a popular outdoor activity among residents of the area.

The house was designed by Phoenix architect John Schotanus, A.I.A. He created a low pitched roof that blends harmoniously with its desert setting. Wide overhangs everywhere give maximum protection from the sun. In several places around the house the overhangs form wide covered galleries that provide generous areas for outdoor living and entertaining. In keeping with the Southwestern character of the house, native Arizona stone was used extensively for walls, with some walls finished in rough plaster that resembles the look of adobe walls found in some of the early structures





of the area. Floors throughout are quarry tile from Mexico.

Interiors of the house were designed by Harry La Chance, A.I.D. of Los Angeles. Mr. La Chance and his associate Dorothy Gearhart, N.H.F.L. worked with the owners and the architect for a year prior to construction. This period of advance planning gave the designers a better insight into the needs and desires of the owners and made it possible to incorporate a number of additional refinements. Furnishings are a casual blend of contemporary pieces and antiques.

Interior Design by Harry La Chance, A.I.D.
Architecture by John Schotanus, A.I.D.





Wooden arches separate the Living Area and GARDEN ROOM. *High walls of glass overlook the Pool Area. This room has iron furniture from John Goode, with floral fabric by Boris Kroll. French chairs in foreground are from Martin of London.*

PHOTOGRAPHED BY GEORGE SZANIK



Stone walls off the LIVING ROOM *rise to a twenty foot ceiling with wood beams. Windows have turned wooden grilles in lieu of draperies. Respecting the climate, colors are cool and airy. Painting is by Dietrich; the coffee tables were made in Spain.*





The FAMILY LIVING ROOM *offers an area for relaxed family activities. Upholstered pieces provide comfortable seating in a cool atmosphere of white adobe walls and dark ceilings and floors. The room opens in several directions to outdoor living areas found on the covered galleries. A curved ten foot sofa and a pair of swivel lounge chairs were custom designed for the room. The floral patterned upholstery on the sofa is "Gaughin" by S. Harris. Accessories include a Spanish styled coffee table from Robert Minton and an antique Mexican sun dial from Baldacchino Antiques. Below, a colorful* BREAKFAST AREA *adjoining the large modern Kitchen is decorated with bright colored accessories from Mexico.*

PHOTOGRAPHED BY GEORGE SZANIK





In our continuing series of special articles on art and various elements of design that play a part in the creation of a beautiful environment, we have heard from artists, collectors, and art dealers. For this issue's special topic, we felt it would be of interest to hear the personal views of a noted furniture designer.

Milo Baughman is perhaps one of the best known of the many designers of modern furniture in the highly competitive field of homefurnishings design. He began his career in California in 1948. Early recognition in the field led him to the East and design commissions for some of the country's leading furniture manufacturers. His continuing success in furniture design, plus his activities in formulating ideas on teaching and communications, resulted in his appointment in 1969 as head of the Department of Environmental Design at Brigham Young University in Provo, Utah.

More than a designer, Mr. Baughman is an environmentalist who is concerned with the direction our cities and our patterns of living are taking. His forthright views are particularly interesting because he is introspective as well as observing. In a series of statements he discusses his own designs as frankly as he speaks his opinions of interior design as a whole and of the dangers of over-decorating.

Design, as many things in life do, represents the conglomerate total of varying influences and opinions. Mr. Baughman's views and remarks offer an informal look into one designer's own personal outlook on design. Accompanying his statements is a selection of photographs that show the pace-setting nature of his designs.

We think you will find his article entertaining and thought provoking. It adds another dimension to our insight of the mysterious and many-faceted world of design that so intimately affects our personal environment . . .

BRADLEY LITTLE, EDITOR

MILO BAUGHMAN ON DESIGN

Writing this has been a very hard task, chiefly because the editor asked me to be honest — an unfair and presumptuous stipulation at best. He further specified that as I write this philosophical statement, related to home environment, that I would keep in mind the peculiar nature of his magazine's readership (that can best be described in one word, rich!). In case you didn't know it, you are part of the highest income readership of all present publications.

But let me try to explain why I have found this to be a difficult assignment, because it brings me up against a few problems of my own — that's why. I am hereby forced to think of something that has been bothering me for some time — that is the changing nature of my own particular readership, or audience, for my designs. Am I still in an empathetic relationship with the people who buy my designs? As I have grown older, and somewhat more affluent myself, I have designed increasingly for the sophisticated and exceedingly well-heeled market, or at least the part of that market that prefers good modern design.

This change from my original emphasis starting some twenty years ago of "high style, low cost" furniture has helped enormously to establish Thayer Coggin, Inc., my main account, as a leader in the quality modern furniture field. And, because it more honestly expresses my own personal tastes, it is not a direction that we are likely to abandon. All this is good, but a designer has to feel, like everybody else, that he is making some small contribution of worth to the people he is designing for. He needs, in short, to identify with his audience. This is the question that troubles me — am I still doing his wholeheartedly?

Perhaps if I try to evolve a profile of this special market, it may be of some interest to all of us. Among the affluent, modernist or traditionalist alike, the same essential influences are at work. One of the first things to come to mind when dealing with this question is that taste is more often determined by social and economic considerations than it is by an honest expression of spontaneous, innate preference. We humans are frail beings in all our undertakings, including (or maybe especially including) the furnishing of our home. Our need to feel, to belong, to impress, to win acceptance, all play a far more cruicial role in determining the final decision we call "taste" than do the actual virtues, functions, visual effects, etc., of the objects in front of us.

Without laboring this premise further, I want to apply this more directly to the readership of this magazine. Do these very human needs tend to increase or diminish with financial achievements? Some correlation, I suspect, could be made beween the class of people who achieve, and those with a particularly strong desire to protect their worth. There isn't enough time for more than a glancing reference to the well-known psychological drive in us that leads us to want to create the impression of being respectable, to be admired, etc. It is an obvious statement to say that if such drives are excessive, it must be looked at as probable over-compensation for a basic inner-lack of true security.

But to be kind to my affluent readers, I hasten to point out that this is not a unique frailty of the rich. Rather, it is a universal human failing.

A young Navajo Indian friend of mine, an architectural student, puts it very simply, "Americans build houses for their neighbors." So this is common to all people on all social, economic levels. But there is one important difference to consider. The rich have the means more readily available to indulge this weakness. One of the worst things that can happen to people whose taste is uncertain (which is, I am sure, to describe almost everyone) is to have unlimited means.









On this page are views of settings that designer Baughman created for himself and his family in their homes in Wellesley, Massachusetts and Provo, Utah. On the following pages we see the versatility of the designer in a variety of settings that display his talents as a furniture designer. Some of the pieces shown are trend-setting designs of recent years, some are representative of influences to come.







ON DESIGN

This can lead to the proverbial rich Texan who speaks of his den as "a simple homey room for ma and me." What he is really describing is a room 30 by 50 feet, with two fireplaces, a twelve-stool wet bar, a built-in 35-millimeter projection booth and a sauna bath. His pretense at unpretenciousness is not convincing, somehow.

And, of course, with unlimited funds, one of the first things people usually seek out is the professional interior designer. Because of the scale of the job, the size of the investment that is about to be made, coupled with the intense concern that the "right look" be achieved, the professional interior designer is inevitable. I cannot be legitimately against the practice of interior design, as I have headed a firm for a number of years that does, among other things, occasional residential interiors. But I do object to the practice of some interior designers of exploiting their client's helplessness and eagerness to get just the "right look." This can lead him to create rooms that look good in magazines, but that no one, probably including himself, could be truly happy living in. The kind of interior I have in mind is the kind which includes books, perhaps many books, but all selected to blend with the color scheme. I wonder how much of my furniture goes into such rooms, rooms that literally strain for elegance. The thought gives me pause.

The current emphasis upon environment is important. Let me quote from something that I have written as a preface for the curricula brochure we published this year in the Department of Environmental Design at Brigham Young University, of which I am chairman.

"At the beginning of this new decade, our society is in a self-critical and reflective mood. We are particularly concerned about our environment. An extended period of technological advances and unprecedented affluence has not brought us the quality of life we had hoped for. We are discovering that it is not the things of progress, or the symbols of affluence that bring us satisfaction, but it is the environment — natural and manmade — that determines most ultimately the quality of our life, and to an ever increasing degree, the stability of our society . . . in all our undertakings, the human considerations *should come first. Design must evolve only from this guiding premise."*



ON DESIGN

It is getting increasingly difficult, even if you are rich, to escape the problems of environment; we all breathe the same air (Smog doesn't suddenly clear up over Bel-Air.) and we have to drive through the ugly environments to get to our good ones.

The hope we naively held following World War II, that having enough of the right things, the right gadgets, the right trappings, would solve our problems, hasn't worked out. For example, in our homes the ways things *look* is no longer enough; we want it also to *feel* right.

We can no longer be satisfied with the mere *effect* of a pleasant home environment; we are beginning to demand the *actuality* of a pleasant home environment (That is, a deeply emotionally satisfying environment.).

It is in the home where we all live the most natural and most important part of our lives; at least we do when company isn't around. At home, the essentials of life are about the same for everyone.

As a member of the Morman faith, I am apt to quote more scripture than is fashionable these days, but the following is too apt to pass up. The quote is *"God is no respecter of persons."* Behind our fashionable and serene facades can be found all the common irritations and pleasures that are the privilege and burden of everyone to experience.







ON DESIGN

What I am getting at is this: The purpose of trying harder, and of eventually achieving, is to gain happiness. This is what it's all about. Affluent people need happiness, too. For most, it is the setting of the home that should provide this happiness. Is there, perhaps, in the very nature of the expensive, excessively designed interior, something that militates against this happiness? Is owning the "House Beautiful" a built-in trap, a new source of worry and preoccupation that drains off energy and time that would be better spent elsewhere, particularly in human relations? Another quote from scripture, so relevant I hope I will be forgiven for using one more: Isaiah offers this admonition: *"Why do you labor for that which doth not satisfy?"* So often, we do just that. We work our heads off; we are constantly in search of the "good life," which somehow never comes. It's always just around the corner — after the next house is built, or the next room is furnished. As critically important as I believe the interior environment of our home to be, I hasten to add this caution. I also believe that over-concern for the appearance of the home can be a way of hiding from the living that should be going on there. The best living room I have ever been in was by no means the best-furnished or the best-designed. In fact, the "best" designed living room I was in was an uncomfortable place in which to try to live. It was terribly intimidating particularly to the children who lived there. Everyone was so awed by the presence of important design that it got in the way of the authentic human contacts that should have happened there.

Perhaps all of this suggests why I have wondered somewhat uneasily about the outcome of much of my design work: Am I contributing to the delinquency of the rich and the nearly rich? Does my work entice people to think too much of throwing out the old and putting in the new? Does my design require a consistency in the aesthetic statement that discourages ordinary people from ever trying to do it themselves for fear of making mistakes? I am not sure, but I am concerned.

Continued on page 55







ON DESIGN

Let me remind you again of my conviction that I believe the affluent have the same essential needs that everyone else has, and that after the glamour of the occasional party to which you have invited all of the "beautiful people" (a nauseating phrase) the very next night may find you and your husband with shoes off, watching the same dull TV-fare that cab drivers and school teachers watch. True and lasting glamour is always something that other people seem to have; it is not very enduring for most of us, no matter how fancy our surroundings. Your home then, should take this reality into account: It should be far more than a suitable back-drop for the local "beautiful people." Look to your true needs before you call in your architect, or interior designer, or even before you buy your next chair. Even, if you can afford to build a really imposing, big house, consider carefully the penalties of the burden of maintenance, especially on your own time and attention, for even when you can afford to hire it all done, it isn't that easy. I urge you to talk together with your families about the values you want built into your home before you buy even a single end table, including one of my own. For if our homes do not reinforce the values that we hold dear, all is lost — for both the rich and the poor.



TRADITIONAL STYLING FOR COUNTRY SETTING

For their Brentwood, California home, Mr. and Mrs. Harold Meyers chose an adaptation of traditional English styling, combined with tailored upholstered furnishings as a comfortable setting for their young family's active way of living.

This style lent itself well to the cottage architecture of the rambling home located on two and a half acres in a rolling, wooded section of Brentwood. A stream running through the property is crossed by a wooden bridge, adding to the atmosphere of country seclusion. The drive winds past a guest house and a large pool area.

Designer Tom Hamilton used a variety of color schemes within the house to create areas of different moods — some light and airy, others enfolding and intimate. Throughout, the rooms were planned to have the atmosphere of a country house. Special attention was given to the planning of the Kitchen, fully equipped with all the latest conveniences but designed with a "country feeling" as a setting for the preparation of gourmet fare. INTERIOR DESIGN BY TOM HAMILTON, A.I.D. OF CANNELL & CHAFFIN





The traditionally styled LIVING ROOM *was designed as the main entertaining area. A soft color scheme was inspired by the printed linen used on a large curved sofa opposite the fireplace. Sofa is by Prentice, fabric is by Ramsona. Wingchairs have flamepoint upholstery from Brunschwig & Fils. Carpeting is by Karastan. Tie-back draperies are from Stroheim & Romann.*

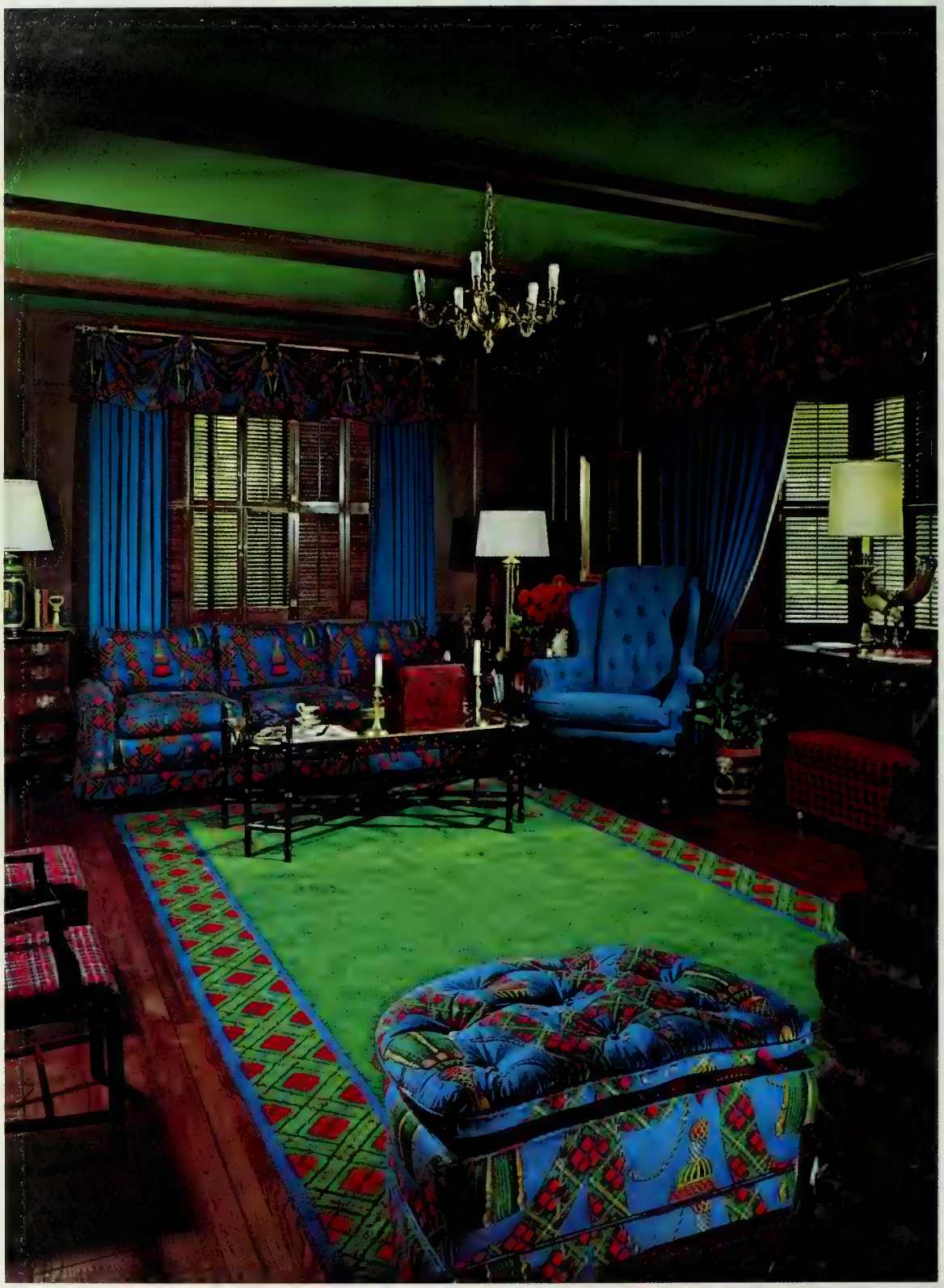


PHOTOGRAPHED BY GEORGE SZANIK





The DINING ROOM, *more than any other room in the house, takes on the air of eighteenth century styling. This is accomplished through the use of major antique pieces such as the late eighteenth century table in the style of Hepplewhite and the Queen Anne dresser and cupboard. The walls are upholstered in a Brunschwig & Fils toile with draperies to match. The border of the wall fabric was repeated in the design of a custom made rug woven for the room by Sallee. Accessories include antique crystal and porcelain. The table is from Richard Gorham. Antique dresser and Chippendale chairs are from Cannell & Chaffin Import Shop.*



The LIBRARY, *above, serves as a family living area as well as for informal entertaining of small groups. The dark, walnut panelled room was enlivened by the use of navy blue and emerald green fabrics, coordinated by a regimental print from Clarence House and a custom designed rug by Sallee. The sofa is by National; wingchair is by Tomlinson.*

The KITCHEN, *opposite, was designed in the country theme, with all the accoutrements to satisfy the owners' penchant for gourmet cooking. Countertops are chopping block hardwood, cabinets are fitted with dark stained panelled doors. Flooring is brick patterned vinyl by Kentile. Provincial check fabric at windows is by Kent-Bragaline.*



PHOTOGRAPHED BY GEORGE SZANIK



The POOL AREA *is located on a lower portion of the grounds, away from the main house, in a densely landscaped area with flowers and shrubbery. The view here shows a festive luncheon setting on the terrace of the adjoining guest house which contains two bedrooms, a living room, kitchen, and bathrooms which also serve as changing rooms for the Pool. The facilities in the guest house make it ideal for informal poolside entertaining. The outdoor rug is by Tempo Asia; chairs in foreground are by Molla; poolside furniture is by Landis.*



TOWNHOUSE ELEGANCE



TOWNHOUSE ELEGANCE IN NEW YORK CITY

The New York townhouse of Mr. and Mrs. A.A. Rosen achieves a degree of elegance and refinement that is rare by today's standards. One of the great houses of the city, we see it today after being extensively refurbished and decorated by designer David Laurence Roth.

Originally two smaller nineteenth century townhouses, they were combined to form one dwelling in 1928 by architect Edward Shepard Hewitt for his brother-in-law Russell Cornell Leffingwell, a financier who served as Assistant Secretary of the Treasury and who retired in 1955 as chairman of J.P. Morgan & Co. The Georgian facade, fine millwork, and Adam detailing of the ceilings are attributed to Hewitt.

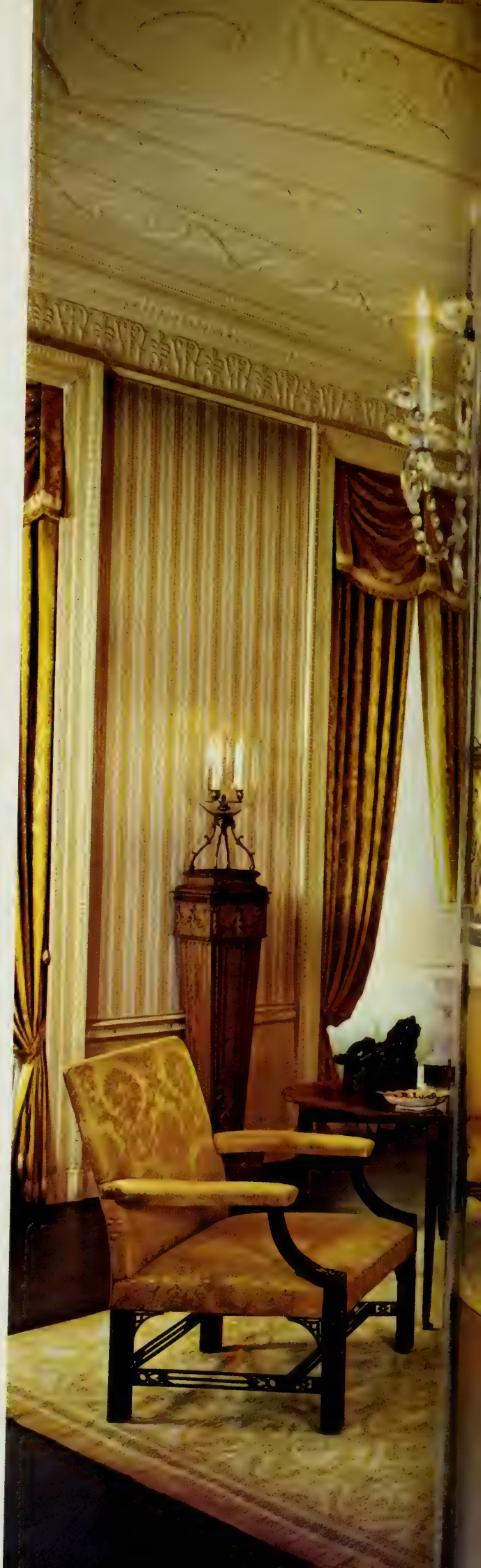
Mr. and Mrs. Rosen became interested in the house after Mr. Leffingwell's death in 1960, but it was bought by the Government of Kuwait as a consulate. The Rosens' patience and persistence was rewarded when the house was placed on the market again years later. They loved the house for many reasons; its elegant facade, the generous proportions of its rooms, and the graceful detailing throughout. As collectors of painting and sculpture by such noted artists as Picasso, Renoir, Modigliani, Vuillard, Vlaminck, Rodin and Epstein, the house presented a fitting background for their collection. Their active business and social lives require an unusual amount of formal entertaining, for which the house is eminently suitable. In addition, both Mr. and Mrs. Rosen are avid readers and they have an extensive collection of books. The house had a sixty by twenty five foot Ballroom which is no longer a vital necessity for today's way of living, but which offered an ideal room for conversion to a large Library and informal Living Area.

It became the challenge of designer David Laurence Roth to restyle the interiors of the great house to fit the Rosens' special needs and to make it workable for both a formal and an informal mode of living. In addition to the aesthetic and decorative improvements, it was necessary to install complete new airconditioning, plumbing, and wiring systems. All of this was achieved with meticulous care and ingenuity in preserving the delicate plaster ceilings and mouldings.

Mr. Roth is a former couturier who forsook his career in fashion to turn his talents toward interior design. Today he is actively interested in the preservation of historic landmarks. His successes in the field of interior design have included work for a number of celebrities and have gained him the reputation of having an imaginative ability for combining elegance with comfort. The Rosen townhouse seen on these pages is evidence of that talent.

INTERIOR DESIGN BY DAVID LAURENCE ROTH
PHOTOGRAPHED BY HOWARD GRAFF

The DRAWING ROOM *combines eighteenth century English antiques with sculpture by Rodin and Hebald, and paintings by Valtat and Vuillard. Over the Adam mantel is a George III mirror. The Waterford crystal chandelier was made in 1800.*







The DINING ROOM *is resplendent with eighteenth century elegance. The ceiling, decorated in delicate plaster tracery in an Adam design, is one of the most beautiful in the house. The immense dining table (six by twenty feet) was made in Scotland in 1790. A large pine cabinet, English eighteenth century, holds a rare collection of yellow Creil. Sculpture on the pedestal is Rodin's "Hands of God." The brass chandelier is Dutch, and the set of four crystal candelabra are Regency. The antique French rug is from Mr. John of London. Queen Anne chair seats are by Scalamandre. Valance fabric at the windows is by Bergamo, with trimming by Standard Trimming Corp.*



The INFORMAL DINING AREA *adjoins the Kitchen and is used for everyday dining and informal entertaining. A brick wall, heavy beams and corbels give a country informality. Plaid from Leoda de Mar.*

The LIBRARY, *right, was converted from the sixty by twenty five foot ballroom. Bookshelves line the walls and the room contains a bar, billiard table, and a complete kitchen. Fabric is by Arthur H. Lee.*



PHOTOGRAPHED BY HOWARD GRAFF



The GUEST ROOM, *below, is a generous sixteen by eighteen feet, with french doors leading to a balcony with garden views. Color scheme was inspired by the draperies. Wallcovering is by Piazza.*

The MASTER BATH, *right, is a study in subtle elegance and understated color. The marble tub is filled from a Directoire urn. Mural was painted for added perspective. Linens are by Porthault.*







The MASTER BEDROOM *was designed with a minimum of color, to be as restful as possible. The fireplace wall was panelled and painted in two tones of subtle putty color. The remaining three walls were upholstered in black and natural toile which is repeated in Austrian curtains and for the bed cover. A painting by Modigliani hangs above a small Adam mantel. Other paintings in the room are by Carlos Merida and Raphael Soyer. The toile fabric is by Lee Behren Silks. Patterned rug was woven by Stark Carpet Company. Chair upholstery is from Stroheim & Romann.*



BACHELOR CONTEMPO

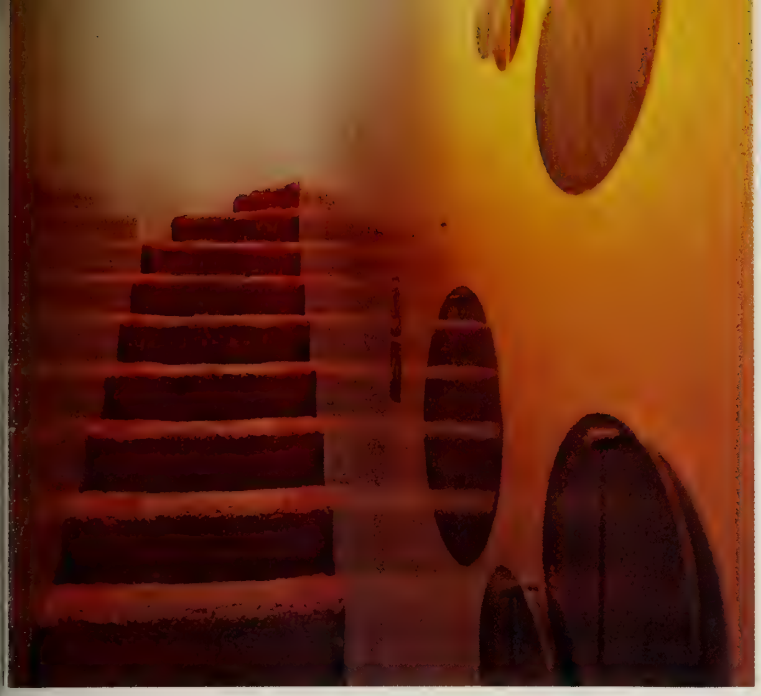


Some of the most advanced designs in architecture and furniture today are coming from Italy. One of the people who has contributed greatly to Italy's status in the design world is architect Paolo Caliari. A complete designer, he has exercised his talents in such diverse fields as residential architecture and interior design, furniture and industrial design, even the design of yachts – as witnessed by the Italian built "Settimari" seen in the special article on yachts in the Summer 1970 issue of ARCHITECTURAL DIGEST. As chief designer for the Turin firm of Technoconsult, and design consultant for nine Italian manufacturers of contemporary furniture, architect Caliari holds the prized "Medaglia d'Oro" for excellence in industrial design and has won numerous other awards for his achievements and concepts.

One of his most recent designs is an apartment which he has entitled "Bachelor Contempo." The apartment was commissioned by a young Italian bachelor, to be built directly over his family's larger quarters, situated in a building in the heart of historic Milan. Caliari was inspired by the affluent "now" generation of young Italians. He set forth to discard all previous concepts of what an apartment should look like and proceeded to develop a totally new kind of apartment in the spirit of the '70's. The result blends new design concepts with modern materials and technology. His purpose was to take a limited amount of space and create a totally functional living unit that is fun as well as utilitarian. He devised a modular concept that could be applied to a living environment. The concept involved the blending of structural freedom within the confines of physical requirements. His design involved a fresh approach to walls, furniture, accessories, and appliances. The forms that evolved made use of molded fiberglass, vinyls, stainless steel, metallic lacquer, and durable fabrics.

Although a lot of living is planned for, the apartment is quite compact. The entire apartment is comprised of a circular Stairway and Passage, a Living Room, a Bedroom, and two Bathrooms. The secret of not needing a Kitchen is two refrigerated bar-snack units and a family butler on the floor below who can rush food upstairs in an emergency. An added luxury of the apartment are the dual entertainment-refreshment-music centers, with one in the Living Room and a separate one for the Bedroom. The Living Room converts to an extra sleeping area, and the dual facilities, including an extra Bath, provides comfortable quarters for extra guests.

One of the most unique features of the apartment is the pair of steel cylinders housing television and refrigerated bar units. Architect Caliari calls his creations "Metallus." Electronically remote controlled, the one in the Living Room raises and lowers from the ceiling, while the one in the Bedroom swivels to open or close. These mechanisms are but a sample of Caliari's total use of his design and technological experience in the creation of the apartment – even to the overall compact and "trim" look that could be reminiscent of one of the many yachts he has designed.



Access to the apartment is by a stairway leading from the main entrance hall of the family's quarters on the floor below. As one enters the stairway, an unusual luminescence emanating from the polyester walls and abstract decorations of metal disks foretell the out-of-the-ordinary.

The STAIRWAY *at the top becomes spiral in form, encased within a polyester tube that terminates in a large white fiberglass box that contains low key lighting for the passageway. The box and passageway divide the Living Room and Bedroom into two separate areas.*



PHOTOGRAPHED BY STUDIO MASERA, MILANO





The "NUCLEO GIORNO" (Italian for Living Room) is seen from the top of the Stairway. One is greeted by the warm glow of the lighting and the gleam of metallic surfaces. Walls and ceiling of the Passage, as well as storage walls on either side of the Living Room are lacquered in an "auto finish" of metallic silver. The walls reflect the red and orange tones of the carpet and upholstery. In the center of the Living Roon the huge "Metallus" hovers over a cocktail table like the suspended hood of a fireplace. A long, curving sofa seats a number of guests and can be converted to a sleeping area. Flexible area lighting is provided by movable spotlights on ceiling tracks, specially fabricated by the firm of Linea-T, who also built the furniture and accessories to architect Caliari's designs.

PHOTOGRAPHED BY STUDIO MASERA, MILANO



The "Metallus," in a retracted position, provides diffused light on the molded fiberglass cocktail table-bar. Wells in the top of the table can be used for bottles, as an ice bucket, for flowers or magazines. Between the sofas is a complete stereo center.

Another view, right, shows the "Metallus" in a lowered position, revealing a refrigerated bar unit. The stainless steel cylinder also holds storage for glasses and bottles and snack supplies. This view, with dimmed lighting looks toward the passage and Bedroom.





PHOTOGRAPHED BY STUDIO MASERA, MILANO



Seen here are different views of the "Metallus" in the Bedroom. This one swivels, opens and closes electronically by remote control. Contained within the mechanism is color television, a refrigerator-bar unit, and storage for glasses and beverages. The grillework in the bench contains heating and stereo speakers.

On the following pages we see a full view of the "NUCLEO NOTTE" (Italian for Bedroom). All furnishings, including the bed, are encased in molded fiberglass extending around two sides of the room. Two walls contain storage and closet units finished in silver lacquer; the bed wall is decorated with a modern Italian mural.



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- **Pages 4-15: *WISCONSIN GOVERNOR's MANSION***

Entrance & Stairway:
Silk Wallcovering — *Scalamandre*
Rug — *Edward Fields*
Velvet upholstery on Sofa — *Henry Calvin*
Hanging lantern — *Nesle*
Antique consoles — *Caledonia*
Chippendale chest — *Malcolm Franklin*
George II armchair — *Dorothy G. Hale*

Reception Room:
Rug — *V'Soske*
Sheraton settee — *Malcolm Franklin*
Hepplewhite armchairs — *Dorothy G. Hale*
Drapery fabric — *Scalamandre*
Upholstery fabric — *Henry Calvin*

Drawing Room:
Rug — *Edward Fields*
Draperies & upholstery — *Scalamandre*
Chandeliers — *Nesle*
Mantel — *Wm. H. Jackson*
Sconces — *Richard Norton*
Accessories — *Ethel Brookfield & Caledonia*

Dining Room:
Rug — *V'Soske*
Dining table & chairs — *Kittinger*
Antique mirror — *Caledonia*
Chandelier — *Nesle*
Silver candelabra — *Tiffany*

Library:
Samarkand rug — *V'Soske*
Panelling — *R.J. Lederer Co.*
Draperies — *Scalamandre*
Velvet upholstery — *Boris Kroll*
Chenille upholstery — *Jack Valentine*
Lamps — *Richard Norton*
Sofa & chairs — *Vollan & Peterson*
Wine cooler — *Walter Wilson*

Red & White Bedroom:
Toile — *Brunschwig & Fils*
Carpet — *V'Soske*
Bed & steps — *John Gaar*
Leather armchair — *Kittinger*
Antique furniture — *Caledonia*

Other Bedrooms:
Carpeting — *Edward Fields*
Furniture — *Baker*
Fabrics — *Scalamandre, Brunschwig & Fils*

Garden Room:
Furniture — *Molla*
Fabrics — *Tressard*
Flooring — *Amtico*

Terrace:
Furniture — *Brown Jordan*

- **Pages 16-25: *ECLECTIC SETTING FOR DESIGN PERSONALITY***

Living Room:
Sofa — *John Mascheroni*
Cocktail table — *Paul M. Jones*

Study:
Custom sofa — *Marge Carson*

Dining Room:
Dining table & etagere — *Paul M. Jones*

- **Pages 26-37: *MODERN SIMPLICITY***

Entrance Toward Dining Area:
Dining table & chairs — *Knoll Associates*
Etagere — *Pace-Jil Associates*
Lamp — *Habitat*
Lighting — *Lightolier*
Wallcovering — *Wolf-Gordon Vinyl Fabrics*
Teak flooring — *Designed Wood Flooring Center*
Chair upholstery — *Jack Lenor Larsen*
Chandelier — *Phillip Enfield Designs*

Bar Area:
Bar unit — *Juno Woodworking Co.*
Lamp table — *Habitat*
Lighting — *Lightolier*

Study:
Chaise, Lounge chair & ottoman, Barcelona stools — *Knoll Associates*
Cube table — *Pace-Jil Associates*
Planter — *Intrex, Inc.*

Living Area:
Rug — *Rugcrofters, Inc.*
Sofas — *Brikel Associates*
Coffee table — *Zographos Designs, Ltd.*
Column Light — *Habitat, Inc.*
Sofa upholstery — *Jack Lenor Larsen*
Casement curtains — *Isabel Scott Fabrics*
Vasarely graphics — *Grippi Gallery*
Wallcovering — *Wolf-Gordon Vinyl Fabrics*

Guest Bedroom:
Velvet wallcovering — *Jack Lenor Larsen*
Carpeting — *American Drapery & Carpet Co.*
Lacquered storage pieces — *Intrex, Inc.*
Table lamps — *International Contract Furnishings*

Master Bedroom:
Blue wool wallcovering — *Isabel Scott Fabrics*
Carpeting — *American Drapery & Carpet Co.*
Teak chests and stool — *Knoll Associates*

- **Pages 38-43: *"CASA DI MONTE"***

Living Room:
Custom Sofas — *Conradi Co.*
Upholstery fabric — *Boris Kroll*
Painting — *Dietrich*

Garden Room:
French chairs in cane — *Martin of London*
Iron furniture — *John Goode*
Floral upholsterey fabric — *Boris Kroll*
Wrought iron chandelier — *Casalinga*
Mexican quarry tile flooring — *Eddie Egan*

Family Living Room:
Sofa upholstery — *S. Harris*
Coffee table — *Robert Minton*
Mexican sun dial — *Baldacchino Antiques*

Breakfast Area:
Chairs — Artes de Mexico
Antique butcher block — *Edward Marno*
Mexican quarry tile flooring — *Eddie Egan*

- **Pages 44-55: *MILO BAUGHMAN ON DESIGN***

Major furnishings used in the settings seen throughout the article were designed by Mr. Baughman for Thayer Coggin, Inc.

- **Pages 56-63: *TRADITIONAL STYLING***

Living Room:
Carpet — *Karastan*
Wallcovering — *Scalamandre*
Sofa — *Prentice*
Sofa upholstery — *Ramsona*
Wingchairs — *Cannell & Chaffin*
Wingchair upholstery — *Brunschwig & Fils*
Tieback draperies — *Stroheim & Romann*
Coffee table — *Baker*

Dining Room:
Custom rug — *Sallee*
Fabric for Walls & draperies — *Brunschwig & Fils*
Antique dining table — *Richard Gorham*
Welsh dresser, dining chairs, & chandelier — *Cannell & Chaffin Import Shop*

Library:
Custom rug — *Sallee*
Sofa — *National*
Wingchair — *Tomlinson*
Coffee table — *Yale Burge*
Regimental fabric — *Clarence House*
Blue upholstery — *Stroheim & Romann*
Suedecloth draperies — *Odenheimer & Baker*

Kitchen:
Flooring — *Kentile*
Checked fabric — *Kent-Bragaline*
Light fixture — *Chapman Lamps*

Pool Area:
Rug — *Tempo Asia*
Dining chairs — *Molla*
Poolside furniture — *Landis*

- **Pages 64-75: *TOWNHOUSE ELEGANCE***

Drawing Room:
Rug — *Stark Carpet*
Wall fabric — *Brunschwig & Fils*
Draperies & yellow upholstery — *Bergamo*
Other upholstery — *Scalamandre*
All furnishings are antiques

Dining Room:
Antique rug — *Mr. John of London*
Valances — *Bergamo*
Trimming — *Standard Trimming Corp.*
Chair upholstery — *Scalamandre*
All furnishings are antiques

Informal Dining Room:
Plaid wallpaper & fabric — *Leoda de Mar*
Chair upholstery — *Naugahyde*

Library:
Upholstered furniture — *Ben Feibusch, Inc.*
Printed linen — *Arthur H. Lee & Sons*

Guest Bedroom:
Rug — *Stark Carpet*
Wallcovering — *Piazza Prints*
Draperies and lambrequins — *F. Schumacher & Co.*
Upholstery fabric — *Greeff*

Master Bathroom:
Mural in tub area — *Chas. R. Grace & Sons. Inc.*
Carpet — *Stark Carpet Co.*
Linens — *Porthault*

Master Bedroom:
Rug — *Stark Carpet Co.*
Black and white toile — *Lee Behrem Silks, Ltd.*
Chair upholstery — *Stroheim & Romann*

- **Pages 76-85: *BACHELOR CONTEMPO***

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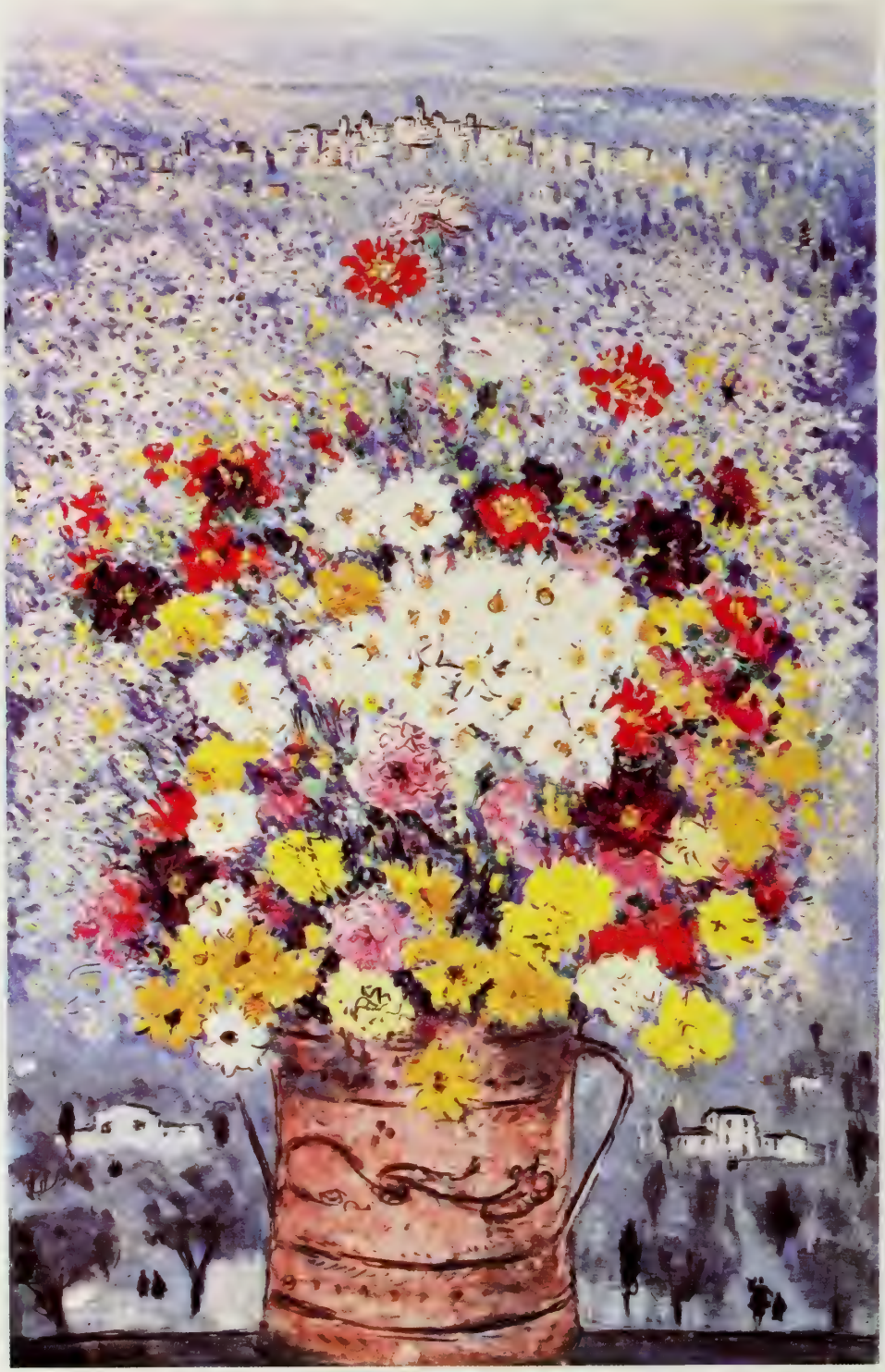
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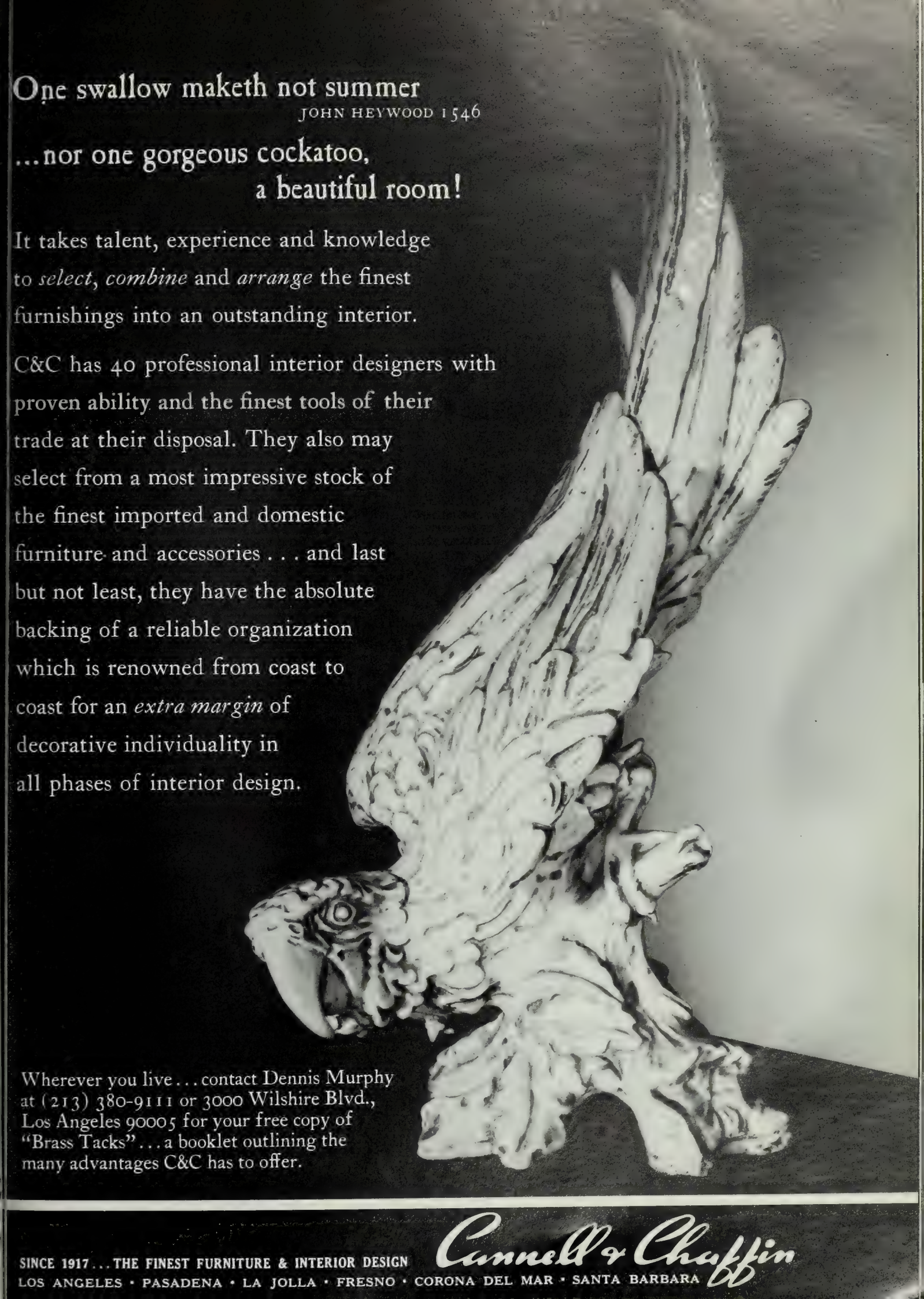


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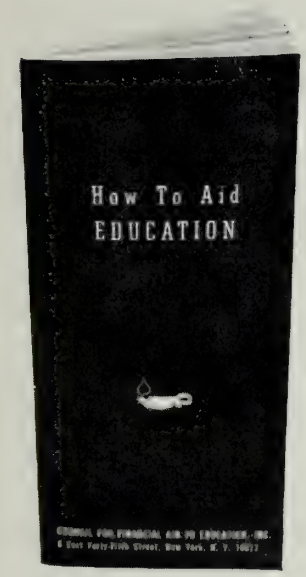




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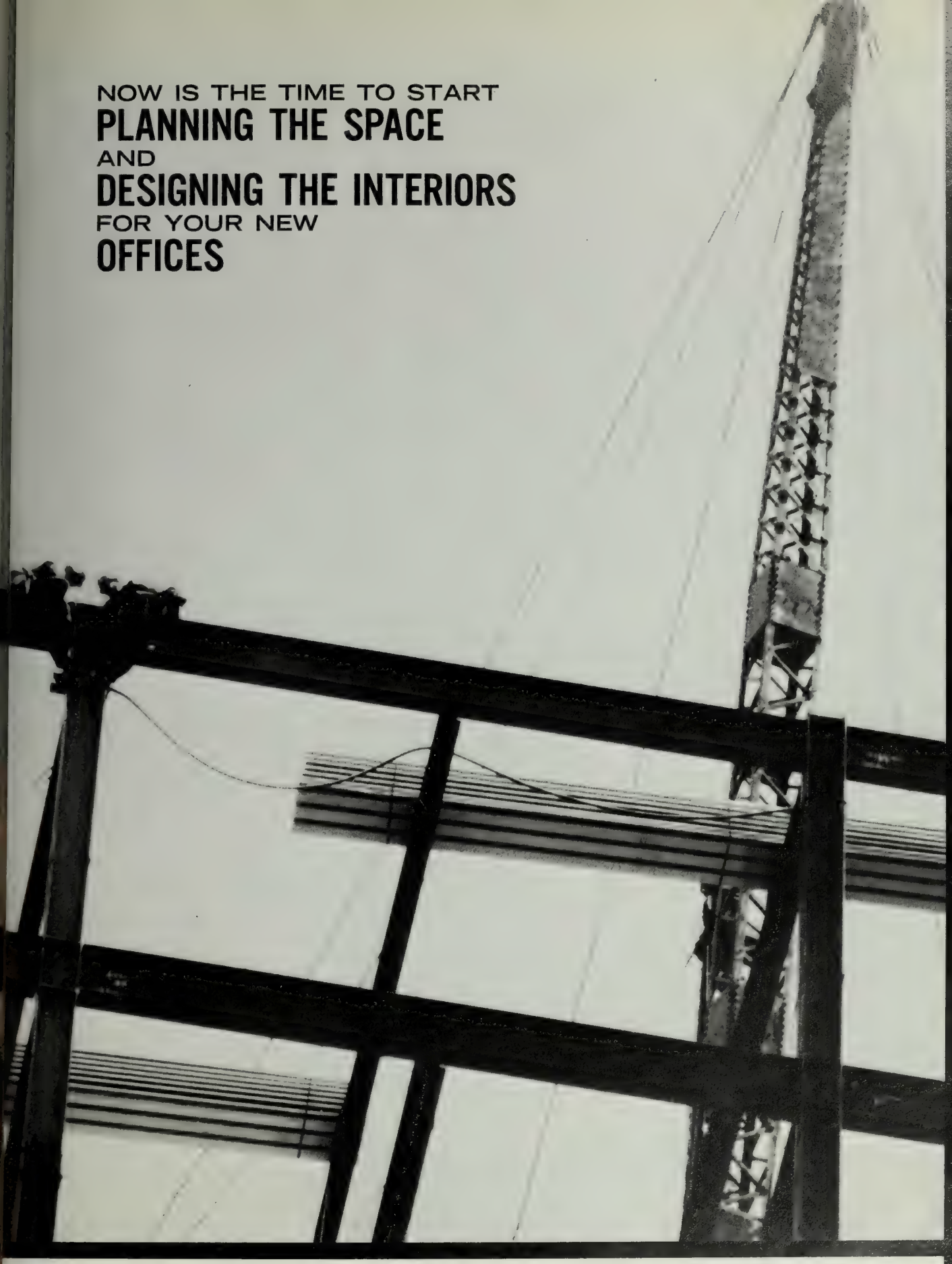
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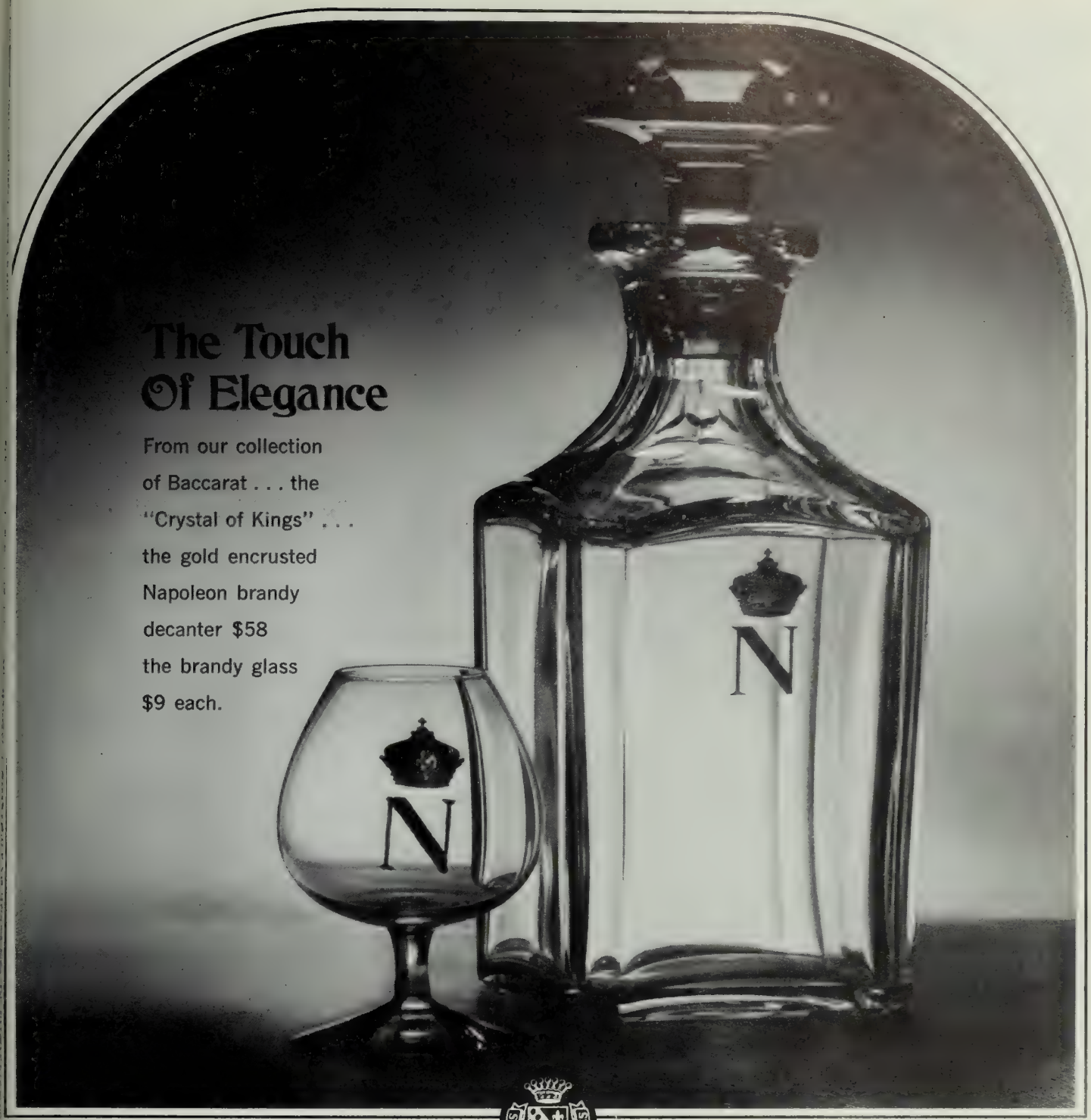
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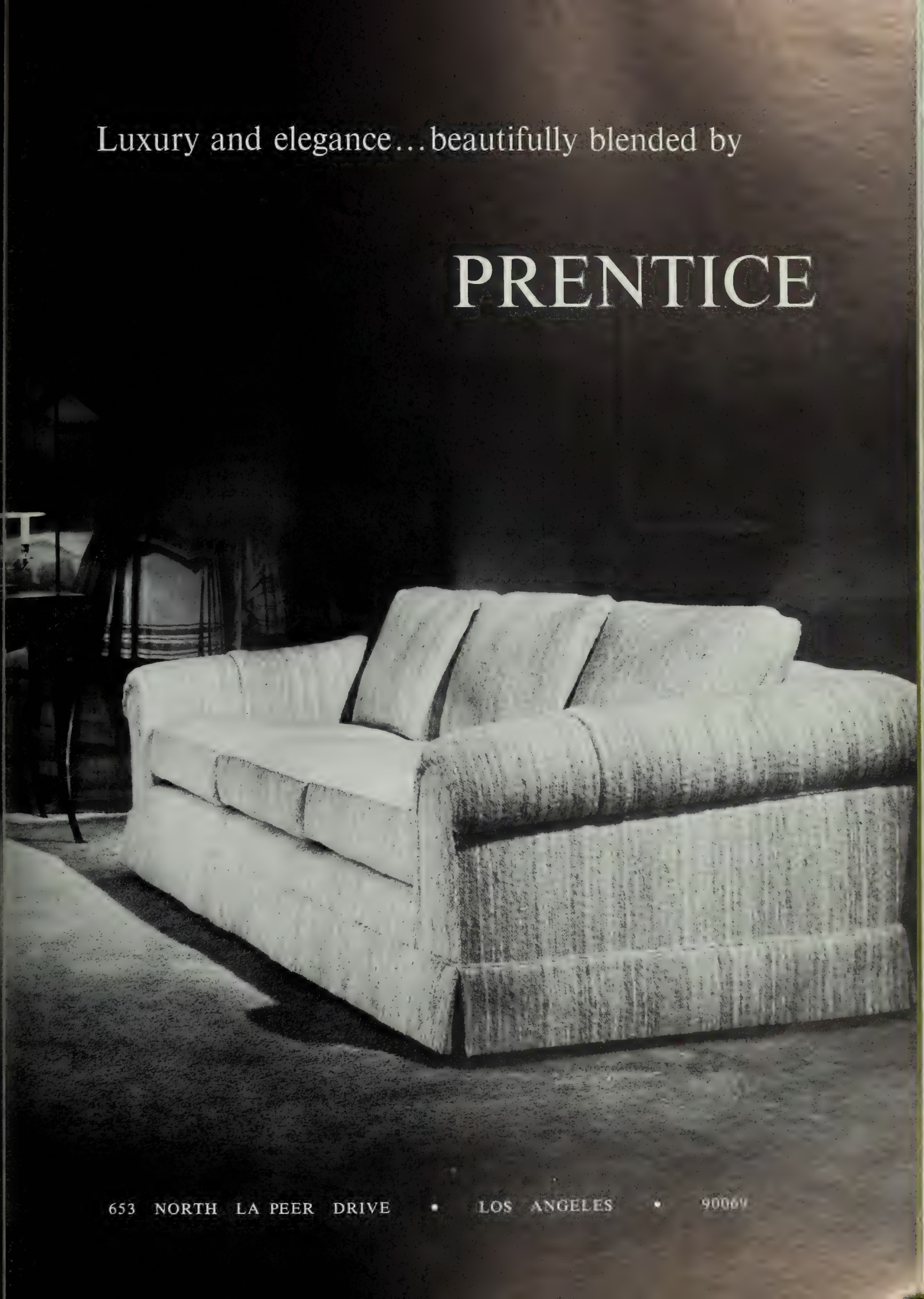
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FRONT COVER: THE PANELLED, FRENCH STYLED DRAWING ROOM IN THE NEW YORK APARTMENT OF MR. AND MRS. PETER I. V. LAVAN WAS DESIGNED BY MICHAEL GREER, F.N.S.I.D., A.I.D. PHOTOGRAPHED BY ERNEST SILVA.

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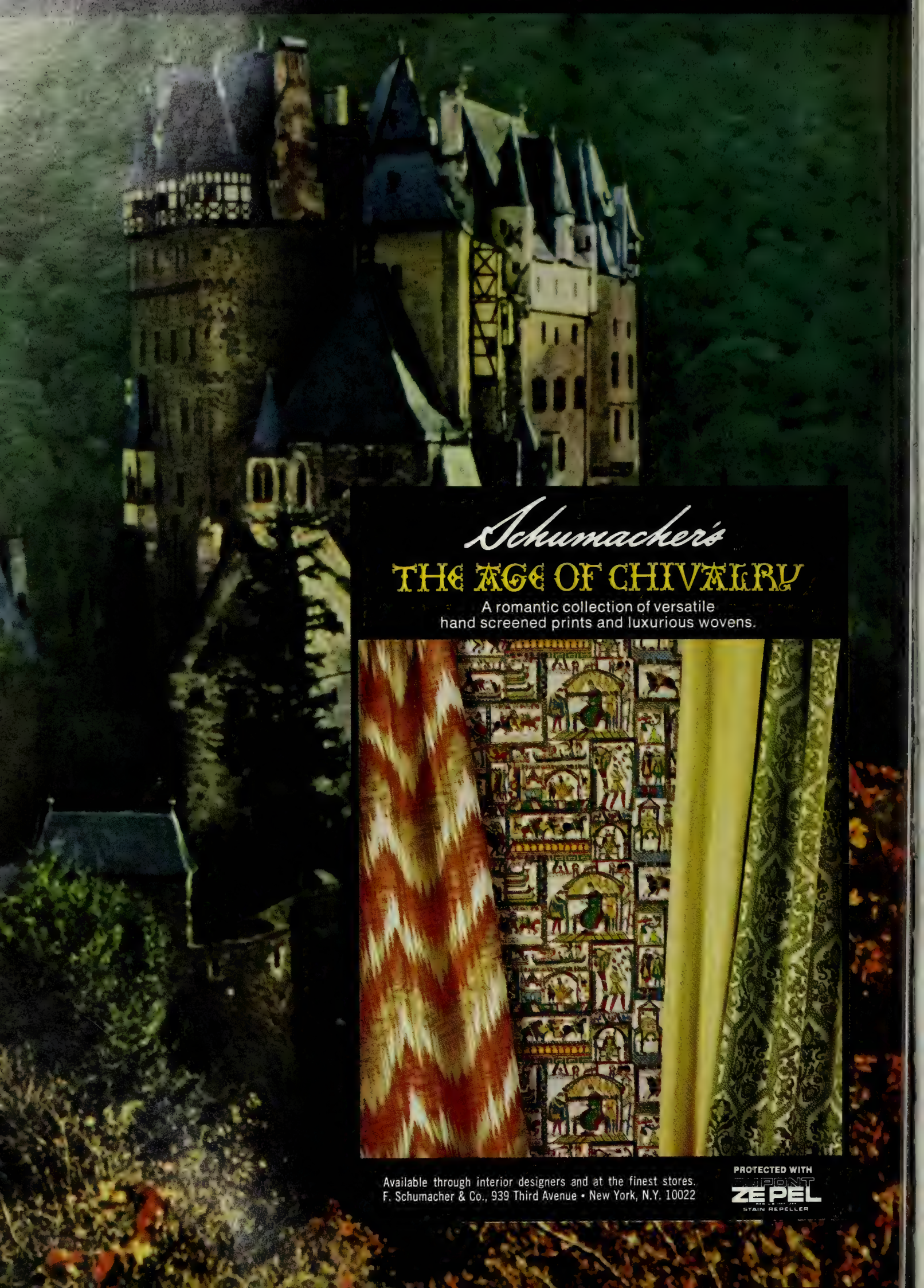
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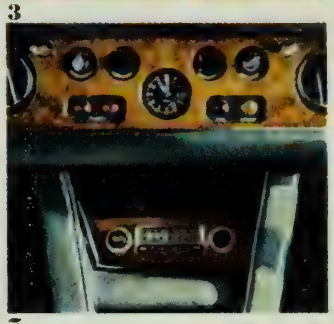

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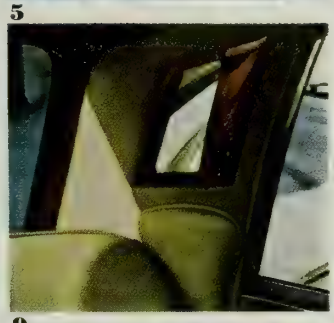

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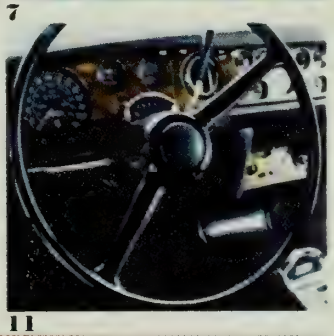

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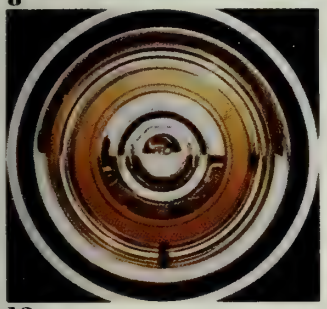

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A close look at the personal Rolls-Royce.

1. The personal Rolls-Royce is the Silver Shadow. The four-door sedan is the standard model. It costs $22,200.

2. The seats are covered with English leather, eight hides to a car. Only one hide in 500 is selected.

3. The panelling is of rare Circassian walnut, cut from century-old trees.

4. Air conditioning is standard equipment. A split-level ventilating system lets you warm your feet and cool your face at the same time.

5. The driving seat adjusts eight ways at the touch of a button. The seatbacks, even the armrests, are adjustable.

6. All the tools (and the six spare light bulbs) are bedded in foam so they don't rattle.

7. Vigilant lights on the instrument panel monitor fuel and coolant levels, engine oil pressure and the twin power-brake circuits.

8. Lights in each door illuminate the ground as you step out, and warn oncoming traffic that a door is open.

9. Both rear seats have illuminated vanity mirrors. Ladies may check their appearance before emerging.

10. The cigarette lighters have illuminated sockets so you can replace them easily in the dark.

11. The power steering is light but not numb. It gives you a reassuring feel of the road. The transmission is automatic. The drive selector is electric; you move it with your fingertips.

12. There are disc brakes all around, operated by three separate hydraulic circuits. Automatic levelling allows soft springs without the feeling that you are driving a double bed.

13. The engine is scrupulously balanced, bench-tested, and balanced again. It's almost perfectly silent, even at 100 mph.

14. The Silver Shadow Convertible is a limited edition. Only 50 cars will be available in America this year. $31,600.

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Suggested prices P.O.E., exclusive of local taxes, if any. Slightly higher in Alaska and Hawaii.

©Rolls-Royce Inc.

For more information, fill in the coupon under the dealer listing elsewhere in this magazine, and send it to Mr. Lynn Perkins, Public Relations and Advertising Manager, Rolls-Royce Inc., Department 12710, Box 2707, Grand Central Station, New York, N.Y. 10017. Our catalogue costs two dollars. Our Owner's Manual, plus a catalogue, costs $12.50.



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A bronze sculpture from Actuelle Products, Inc., created by artist Jean-Claude Reussner in Fleurier, Switzerland, mounted on a rare stone from the Jura Mountains. Photographed by Alexandre Georges.



This Anniversary issue appropriately prompts another reflection at one of the most overlooked and unrecognized group of artists today: the photographer. Since the very beginning, exactly fifty years ago, the ARCHITECTURAL DIGEST has exclusively employed photojournalism and enjoyed the good fortune of working with a caliber of highly talented and enthusiastic photographers whose artistically creative contributions have been considerable, but often taken for granted.

Photography falls into two broad classes. Most familiar is the straightforward reporting in the newspaper style. The other class is more subjective and interpretive. It is this type of photography that dramatizes the narrative and presents reality with imagination. In addition to printed advertising and art galleries, we believe that ARCHITECTURAL DIGEST achieves a worthy portrayal of this creative skill, and are grateful for the opportunity to present the talents of a very selective group of photographers. Without a doubt, our editorial staff sincerely believes the photography submitted for their consideration represents some of the finest modern art being created in America.

It is our pleasure to treat each and every photograph with respect and dignity, and to transform this art to the printed page in an impressive manner. It is upon this editorial attitude and graphic premise that ARCHITECTURAL DIGEST's format is built. Obviously the photograph's content is paramount, and our pictorial awareness of the creative communion of the two artists, the interior designer and photographer, is handled with care. To be sure, the photographer does not create the interior design but he does enhance its enjoyment through careful composition. The painstaking arrangement of meticulously balancing all the natural and artificial elements of a room setting is comparable to the studied anticipation a painter experiences stepping before an untouched canvas or a writer before a blank piece of paper. If we can see beyond the photograph's contents and learn to understand and appreciate its composition, the inspiration from this art form will enrich our reading experience.

Therefore, it is only natural ARCHITECTURAL DIGEST's format exercises restraint. We want to avoid the splashy, electric graphics which only portray technique and lead the reader away from content. Rather, we let the content speak for itself. Of course, we recreate the photographer's interpretation of the interior design, and our success is dependent upon how well we understand the directions of each artist as we select and size every photograph. The resulting feature layout is designed to offer an uncluttered and stimulating visual presentation. We want the artistry of the designer and photographer to be received for its own merit and enhanced by our traditional and unencumbered style. In other words, our graphic design is subservient to content.

ARCHITECTURAL DIGEST's format has evolved carefully. The objective has always been to produce an art form which will stimulate the readers' full enjoyment of each issue. To improve and guide this effort, we have recently employed a prominent graphic designer who will further develop our format. And another addition to our editorial staff has been made in an attempt to expand and further heighten the verbal presentation to an equal importance with the visual. Since magazines have the opportunity to be persuasively influential and uniquely an art medium, we are challenged to an excellence which will equal the artistry of the interior designer and photographer whom we feature. Our aim is to direct the participant's eye to what we consider is valued and tasteful in the most entertaining way.

On the following pages is a nostalgic look at a few highlights in our past fifty years of publishing. We thoroughly enjoyed searching for the right picture that would historically capture the mood and fashion of the Twenties, Thirties, etc. You will be amused to see some of our discoveries "uncovered" from several thousand yellowed pages dating back to 1920, when John Brasfield founded ARCHITECTURAL DIGEST in Los Angeles.

Later on in this issue, we are pleased to inaugurate A Gallery of Landscapes. Each succeeding edition will preview an outstanding landscape as designed for the pleasure of the individual. We hope to refresh your recognition of the value of landscape design; how it can be sculptured to benefit the homeowner or public, and how vital it is to preserve and enrich nature's beauty.

It is always a delight to reflect and reminisce, especially upon the Golden Anniversary. More engaging and provocative is planning for the future. So we are not only celebrating a fifty year point but effecting the means for a fulfilling progress in presenting our readers with only the finest.

Cleon T. Knapp

CLEON T. KNAPP, PUBLISHER

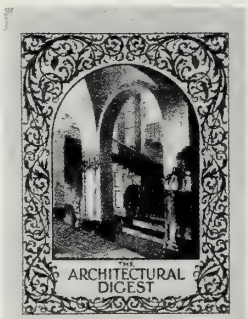


Residence of Mr. and Mrs. L. M. Lockhart, Los Angeles. © John C. Brasfield, 1923.

Our Golden Anniversary

Reflections on the Past

Remember humming the tunes *Avalon* and *Whispering;* reading about Sacco and Vanzetti; seeing *The Kid* with Chaplin and Coogan? As you fanned away the August heat, did you and the men folk ponder America's survival under the new Nineteenth Amendment? Some will recall these scenes of the Twenties. For John Brasfield, 1920 was a turning point in his life. This was the year he founded Architectural Digest.



Cover, circa 1925

At the turn of the century, he was already established with a successful career in the East. However, with a sudden inspiration, he changed his life and uprooted his family to Los Angeles at the age of 40. It was during several West Coast vacations that curiosity grew to excitement as California lured and challenged his instincts. To Mr. Brasfield, the exceptional opportunity, climate and a casual way of life were irresistible.

Mr. Brasfield's particular inspiration centered on this phenomenal mode of living. It was obvious to him that America was curious about the West Coast, not only commercially but because of the romantic fables of a golden California – and, of course, Hollywood. He was not alone. Many Eastern families were similarly tempted, and the building of new vacation homes and estates began announcing their arrival. This migration became prolific and, in turn, presented California's fledgling architects with rare opportunity. These men – Bakewell & Brown, Coate, Curlett & Beelman, Johnson, Kaufman, Martin, Neff, Plummer, Polk, Williams (to name a few), responded with vitality and imagination, producing a style which would grow to national significance. Land promoters, builders and retailers, of course, wanted this development publicized. Therein lay the nucleus for a publication.

Success was immediate. Mr. Brasfield translated California's architectural activity into a handsome pictorial. He joined the foremost advocates of the California life style – not an easy venture in a world resisting change. His publishing tenacity was rooted in fierce pride, but he always wore his character in style. Only through a determined and singular devotion to Architectural Digest – mellowed by a gentlemanly Southern charm and wit – did he succeed.

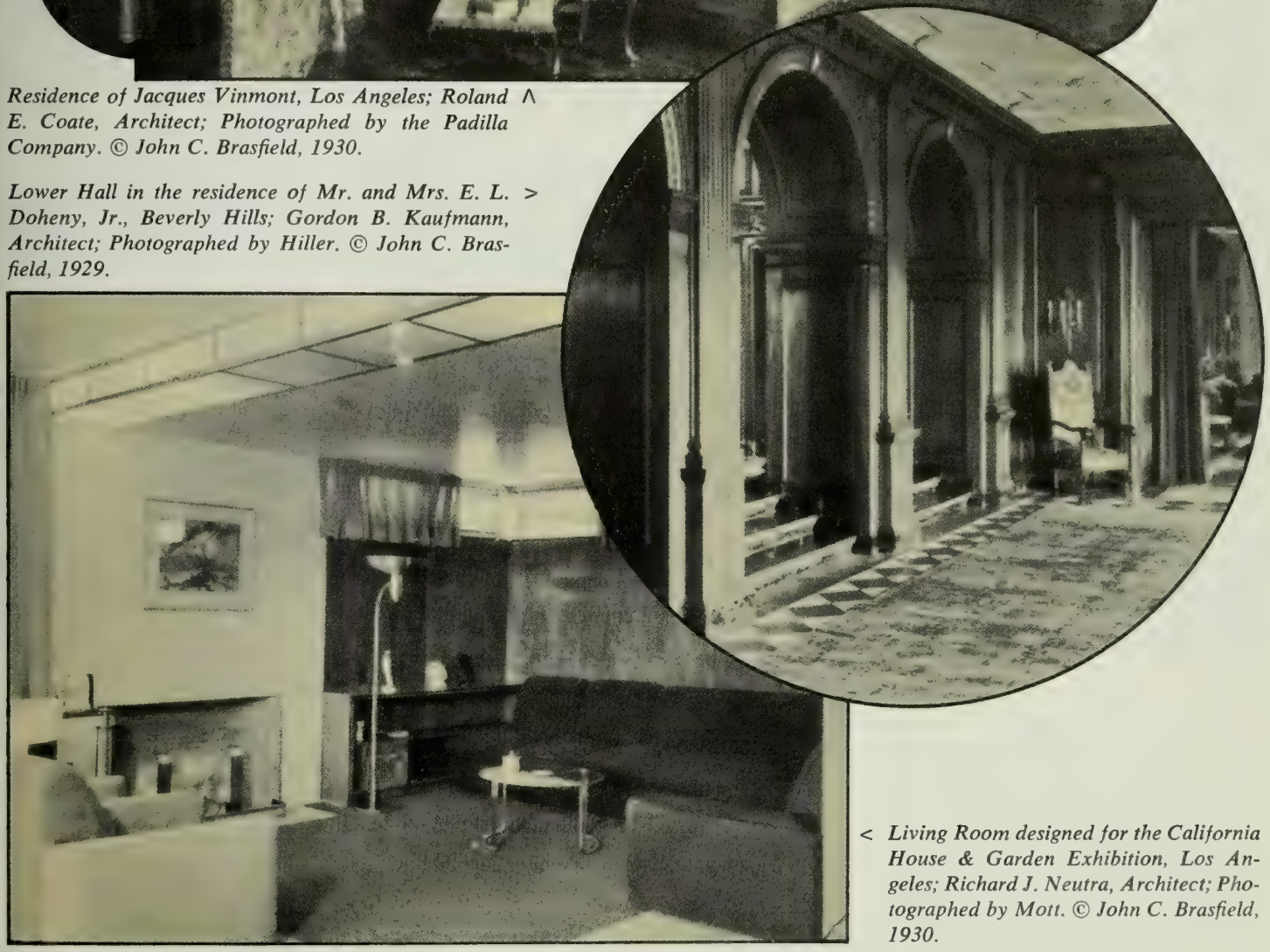
Now in 1970, the scene has changed. Sufferage for women is a *cause celebre*, and the fact that fifty years have passed before a real reaction occurred is significant and somewhat disillusioning. During these fifty years, anxieties have intensified; demands for commitment are more consuming; and the growing fear of our problem's totality is confusing. The solutions seem purposefully complicated. Yes, the decade of the Seventies appears overwhelming. However, we can perceive an encouraging emergence of a modern renaissance as science and technology's fantastic advances almost seem proprogrammed by genius. We take the resulting comforts and conveniences for granted, which may be good. Because, and not so obvious, as our material needs become relatively satisfied, we should be able to be introspective toward our pursuit of excellence and self-fulfillment and thereby focus genuine concern for man's nature and his own human renaissance.

Architectural Digest has pictorially captured growing indi-



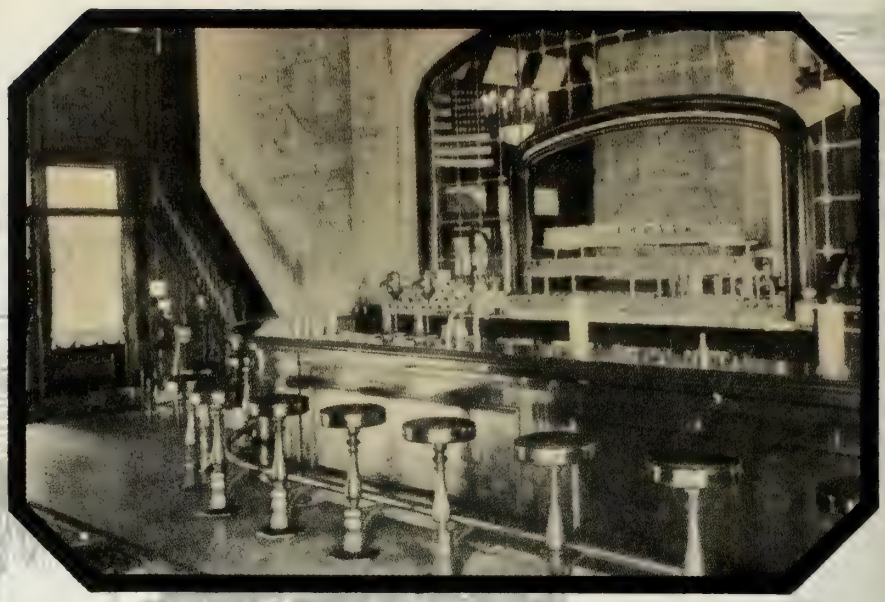
Residence of Jacques Vinmont, Los Angeles; Roland E. Coate, Architect; Photographed by the Padilla Company. © John C. Brasfield, 1930. ∧

Lower Hall in the residence of Mr. and Mrs. E. L. Doheny, Jr., Beverly Hills; Gordon B. Kaufmann, Architect; Photographed by Hiller. © John C. Brasfield, 1929. >



< *Living Room designed for the California House & Garden Exhibition, Los Angeles; Richard J. Neutra, Architect; Photographed by Mott. © John C. Brasfield, 1930.*

vidualism in art and design and the artistic endeavor of this expression is producing a new life-style quality. Although we have enjoyed the warmth and nostalgia of reflection, it is to the next decades and the exciting aesthetic pursuit that Architectural Digest is rededicated.–CTK



The Architectural Digest

Petitfils Pharmacy, Los Angeles; Charles E. Plummer, Architect. © John C. Brasfield, 1922.

Cover illustration by Voilé, showing a 1930 Southern California Spanish home. © John C. Brasfield, 1930.

Music Room in the residence of Capt. S. M. Spaulding, Beverly Hills; Hunt & Burns, Architects; Interior Design by George W. Reynolds. © John C. Brasfield, 1922. >





Dining Room in the residence of Mr. and Mrs. John McCormick, (Colleen Moore), Bel-Air; Interior Design by H. W. Grieve; Photographed by Milligan. © John C. Brasfield, 1929.



∧ Residence of Mr. and Mrs. O. B. English, Beverly Hills; Architect, Arthur Kelly and Associate, Joe Estep; Photographed by the Padilla Company. © John C. Brasfield, 1923.

< Living Room in the Library Building of W. A. Clark, Jr., Los Angeles; Robert Farquhar, Architect; Interior Design by George S. Hunt, under the direction of Mr. Harrison Post; Photographed by Hiller. © John C. Brasfield, 1923.

THE DIPLOMATIC RECEPTION ROOMS OF THE U.S. STATE DEPARTMENT

The Diplomatic Reception Rooms in the new State Department Building in Washington were created as an appropriate setting for the Secretary of State to receive and entertain. Visitors to these rooms number more than a hundred and twenty five thousand each year and included among them are kings, queens, presidents, prime ministers, foreign ministers, and distinguished officials and citizens from all over the world.

The rooms, as we see them today, are the result of a nine year project under the direction of Clement E. Conger, Chairman of the Special Fine Arts Committee of the Department of State and the new Curator of the White House. It was his suggestion, when the State Department Building was completed in 1961, that the reception rooms be furnished with handsome antique furniture and outstanding examples of the decorative arts that represent the early days of our country during the period of 1750 to 1820. Official funds allocated for the building and furnishing of the new State Department did not provide for a project of this magnitude. The entire program is the result of Mr. Conger's and his Fine Arts Committee's efforts at obtaining private gifts and donations. The collection today is valued at more than five million dollars. The long range project is a continuing one. Some of the furnishings are on loan or on consignment and are available for donation.

Recent gifts made it possible to initiate another phase of the project—that of creating proper architectural backgrounds for the furnishings. To achieve the historic authenticity that rooms of this importance deserved, the Special Fine Arts Committee sought the services of architect Edward V. Jones of Albany, Georgia. Mr. Jones was also the designer of the "Nineteenth Century America" exhibition at the Metropolitan Museum in New York, seen recently in the Summer 1970 issue of ARCHITECTURAL DIGEST. His current projects include renovation work at the White House.

When the rooms were first opened, Secretary of State Dean Rusk dedicated the rooms by naming each of the five main areas after outstanding statesmen who were instrumental in formulating the early history of our country, John Quincy Adams, Thomas Jefferson, Benjamin Franklin, James Monroe, and James Madison. The furnishings and artifacts reflect the lives and accomplishments of these men and the period in which they lived. The Committee, in choosing the pieces for the rooms, selected the most representative examples available from as many regions possible. The collection contains the work of cabinetmakers, artists, and silversmiths from all of the major cultural centers of America during the period between 1750 and 1820. It has been of particular interest to foreign visitors to learn that early America had craftsmanship with that degree of quality and sophistication. We can all take pride in these rooms as a showplace of our American Heritage, and we can be grateful to the patriotic Americans whose generous gifts have made the project possible.



THE SEAL OF THE UNITED STATES *is executed in delicate marquetry inlay on the doors of a Hepplewhite linen press made in New York by Michael Allison, circa 1790, in the Monroe Room.*





The JAMES MONROE RECEPTION ROOM *has American furnishings from the period when Monroe was Secretary of State. Many of the pieces have American eagle inlays. In the background is a rare secretary from Salem, Massachusetts. Large portrait is by Edward Savage, of John Hancock, President of the Continental Congress, dated 1785. In the foreground are settees and a sofa table in the Duncan Phyfe manner.*

Left, is an overall view of the Hepplewhite linen press that bears the American eagle inlay seen on the opposite page. This outstanding piece of American furniture has its original gilded American eagle finial.

PHOTOGRAPHED BY HELGA STUDIOS





The THOMAS JEFFERSON RECEPTION ROOM *is seen here with a long table set up for an official State luncheon. Aside from the Chippendale chairs used at the table, the room is furnished in the European style to depict the period in history between 1785 and 1789 when Thomas Jefferson was our Minister to France.*

The large marble walled room has the tapestry "America," an imaginary representation of this country woven in Brussels in the late seventeenth century. It is the European idea of what America was thought to be like at that time, with Indian maidens, exotic plants and birds, and symbols of wealth and abundance.

The BAS-RELIEF OF JAMES MADISON, *right, is considered by the State Department to be one of the most treasured possessions in its collection. This life-size profile of Madison in alabaster on marble was carved by the noted sculptor Guiseppi Ceracchi from Florence in 1794 from a terra-cotta bust which he modelled from life when the Department of State was in Philadelphia in 1792.*

The JAMES MADISON DINING ROOM, *below, is used regularly for luncheon by the Secretary or the Undersecretary. Guests are served from a rare Hepplewhite sideboard made in Baltimore and six eagle inlaid serving tables that, together with the James Monroe Room pieces, comprise the most outstanding collection of that species to be seen anywhere. Other furnishings in the room (which is one of those yet to receive architectural refinements) span the period from 1787, when Madison was one of the Framers of the Constitution, through his tenure as President of the United States between the years of 1809 to 1817.*





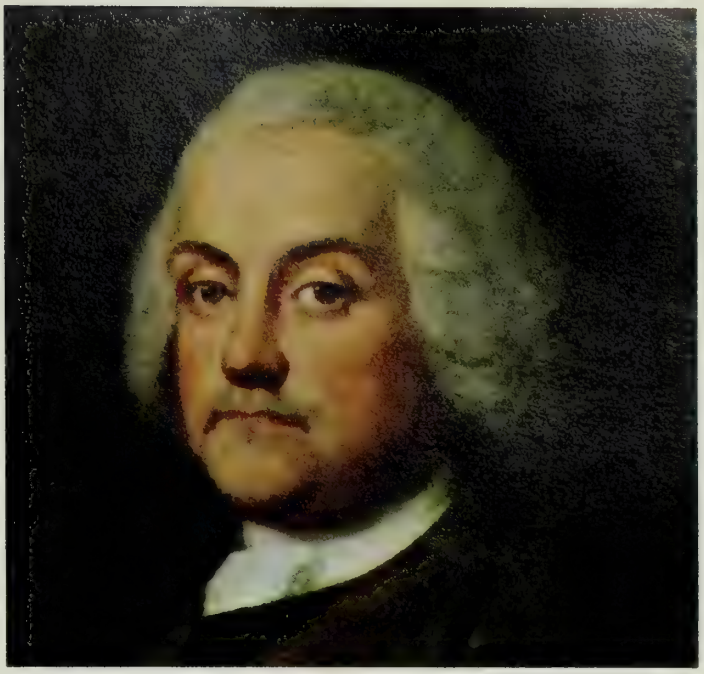
The JOHN QUINCY ADAMS STATE DRAWING ROOM *is recreated in the manner of a large eighteenth century Philadelphia drawing room. Another historic treasure of the State Department collection is the English Sheraton tambour writing desk in the foreground, on which the final Treaty of Paris was signed September 3, 1783. The Treaty ended the American Revolution and guaranteed America independence from British rule. The pedimented overmantel holds the famous unfinished painting by American artist Benjamin West*



(1738-1820), entitled "Signing of the Treaty of Paris, 1782." The painting was left uncompleted because the British Commissioner and Secretary never appeared for a sitting in West's London studio. Most of the furnishings selected for this room are outstanding examples of the American Chippendale style. The impressive room holds a collection of paintings and artifacts dealing with a number of other Revolutionary leaders.

PHOTOGRAPHED BY HELGA STUDIOS





Portrait of BENJAMIN FRANKLIN, *above, was painted from life in London in 1758 by Benjamin Wilson, and is one of few in existence that show Franklin wearing a wig. The significant portrait hangs over a serpentine Hepplewhite sideboard, below, in the Benjamin Franklin State Dining Room. The sideboard, made in New York, circa 1800, descended in the family of Martin Van Buren, who was Secretary of State from 1829 to 1831 and President from 1837 to 1841.*





A PHILADELPHIA CHIPPENDALE SECRETARY, *made in 1765, is noted for its graceful scroll pediment that includes a carved bust of the English philosopher John Locke, seen in the detail. The inclusion of his figure on such a fine piece of furniture shows Locke's popularity in the Colonies in the years prior to the Revolution. The glass doored upper part of the secretary holds examples of the craftsmanship of eighteenth century American silversmiths. The corner chair is Philadelphia Chippendale; the side chair, also Chippendale in style, is from Annapolis, Maryland.*





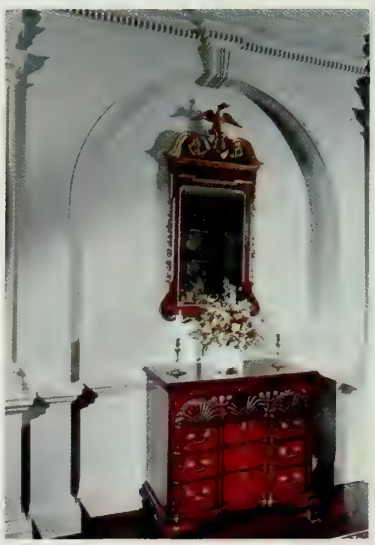


The view above shows a PHILADELPHIA CHIPPENDALE TALL CASE CLOCK, *circa 1770, attributed to Thomas Affleck, Philadelphia's greatest cabinetmaker in the Pre-Revolutionary period. The beautifully proportioned doorway and the finely detailed mouldings and panelling are typical of the excellence being attained in providing proper architectural settings for the collection. The* CHIPPENDALE HIGHBOY, *seen at the left, was made in Philadelphia about 1765. The elaborate craftsmanship of this piece is a supreme example of American cabinet-work of the period.*

A view of the GALLERY, *above, reveals a wide range of Americana, displayed in a setting of early American architectural backgrounds that incorporate arches, pilasters, and intricate cornice mouldings authentically duplicated from historic structures.*

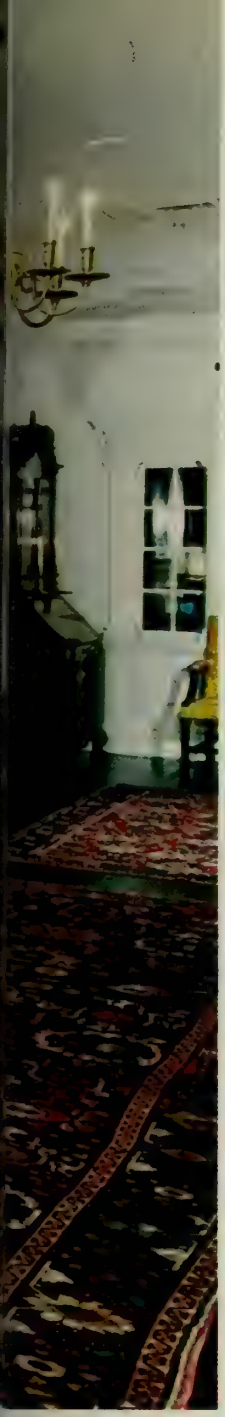
At the right is a prized block-front CHEST OF DRAWERS BY JOHN TOWNSEND, *signed and dated 1762. It represents the finest examples of the Newport, Rhode Island School of cabinetwork.*

In the center is a five section GEORGIAN BREAKFRONT *which holds two rare sets of Chinese Export porcelain created for American trade, one set of fifty five pieces in green Fitzhugh pattern, and a thirty five piece tea set with scenes of Mount Vernon.*



PHOTOGRAPHED BY HELGA STUDIOS











At one end of the Gallery stands a CHIPPENDALE SECRETARY *made in Boston, circa 1765, for the Hooper Mansion in Marblehead, Massachusetts, reputed to be one of the handsomest houses built in New England during that period. The newly created doorway presents another example of American millwork, with its broken pediment and delicate shell carving. To the left of the doorway is a Philadelphia Chippendale lowboy, over which hangs a painting entitled "View of the Delaware River" by Thomas Birch. Left is a view showing the finely detailed interior of the secretary.*



MEDITERRANEAN VILLA IN BEVERLY HILLS

In his own home, designer Don Luckett has been able to wed successfully his style preferences as a professional interior designer with the preferred pattern of living that he chose as his own personal life-style some years ago. Mr. Luckett is an avid fan of European styling, especially of the south of France and the areas around the Mediterranean, where he spends a good deal of his time. Some of his visits to Europe each year have been purely for pleasure and relaxation, but they frequently include shopping for fine antiques for clients, and occasionally he accepts a design commission abroad.

With his European activities being an important part of his style of living, designer Luckett's desire was to create for his Beverly Hills, California, home the same kind of Mediterranean ambience that had become so familiar to him in his travels. He was fortunate in finding an older California Spanish style structure located on four acres in a particularly wooded and hilly section of Beverly Hills. The grounds of the secluded property had suffered years of neglect, and the house itself was in a state of disrepair. This would have discouraged the average person, but to designer Luckett it posed a great challenge and an opportunity, for he could see in it the possibilities of recreating the kind of Mediterranean setting he had grown to love.

The possibilities became realities, and the challenges turned into advantages. Architecturally, the house responded well to every change or refinement. Interesting decorative treatments made its rooms ideal settings for the collection of European furnishings they hold today. The gardens are now a showplace of greenery, flowers, and lush vistas. Many of the people who have been entertained in the house find Mr. Luckett's enthusiasm for Mediterranean styling to be a contagious one.

INTERIOR DESIGN BY DON LUCKETT
PHOTOGRAPHED BY DANFORTH-TIDMARSH

Above, an eighteenth century GAZEBO *in an alleé of trees. Of carved stone with an iron filigree roof, it was purchased in Venice.*

Right, the main ENTRANCE *to the house from a motorcourt is through a Gallery with a double vaulted ceiling. Elaborate decoration was inspired by that of an Italian villa. Painting is by Lindsay Field.*







Mediterranean Villa in Beverly Hills

The STAIR HALL *was designed with the atmosphere of an inner court, with floors of tile and a massive stairway built of brick that rises to the second floor level. Ceilings are heavy beams stained dark, with beams of the second floor forming balconies around the stairwell. Railings of iron are in keeping with the architectural mood of the area. Antique furnishings include a pair of Empire chairs, a round Louis XVIth table, a bouillot lamp, and a carved eagle on a pedestal at the stair landing. The double arched "window," below, is a typical Mediterranean feature that adds drama to the Entrance and Stair Hall area. Antique urn lamps are from Dennis & Leen.* PHOTOGRAPHED BY DANFORTH-TIDMARSH





ENTRANCE TO THE DRAWING ROOM *is at one end of the Stair Hall. There, primitive ceramic lions guard the access to the main entertaining room of the house. Heavy arched doors with panels create an impressive doorway, and beyond one can see evidence of the formality of the room, which is several steps lower than the rest of the house to give it a higher ceiling in proportion to its size. Colors in the main areas of the house flow from room to room, varying slightly but all are light in tone for continuity.*



One corner of the large DRAWING ROOM *holds a prized recent acquisition, a Directoire piano of the period, with beautiful woods and elegant ormolu mounts. Accessories and paintings are eighteenth century. French doors open to a pool terrace.*



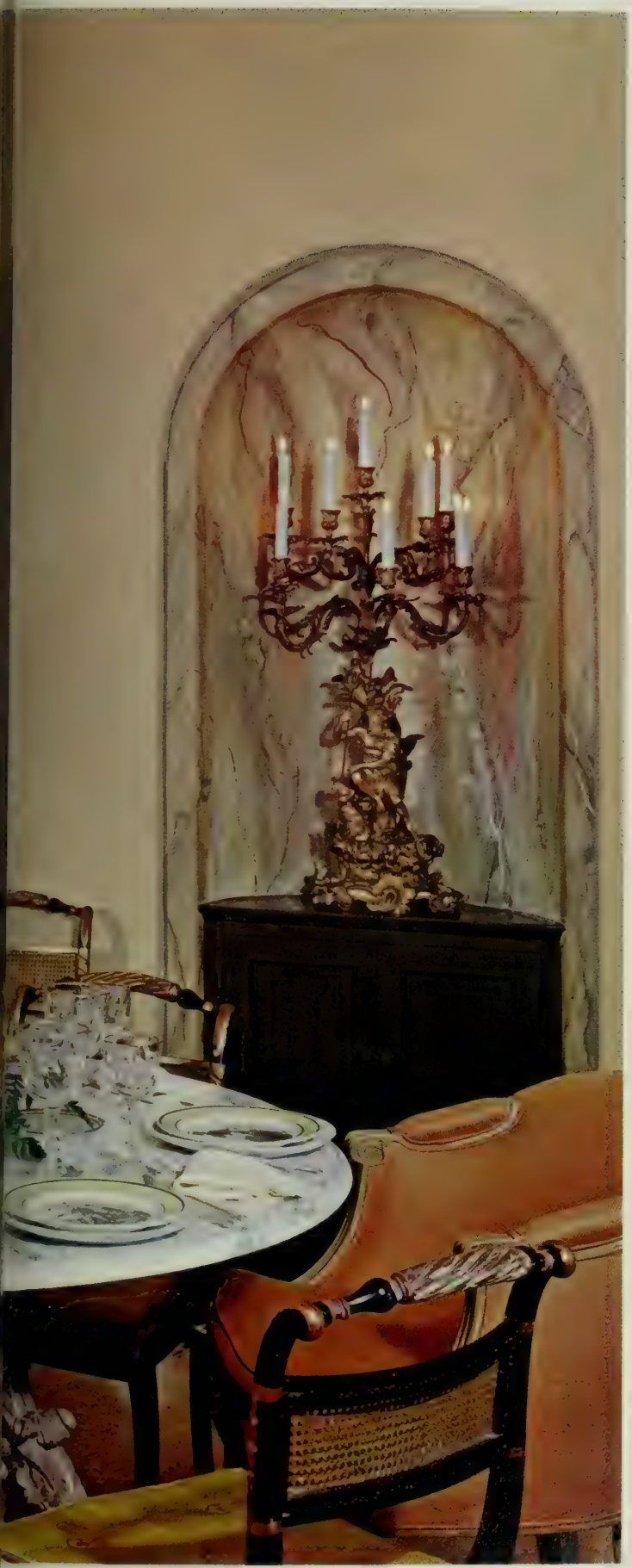
The DRAWING ROOM *was designed with French styled furnishings to create a setting of elegance and formality for entertaining. Most of the pieces range in period from the late eighteenth cen-*



tury to the early nineteenth century. Artworks, accessories, and other appointments follow those periods closely. The large French wall panel over the sofa is an important focal point. Scalamandre drapery and upholstery fabrics were kept neutral, as was the custom rug by Edward Fields. Shades of red are used as accent colors.



Mediterranean Villa in Beverly Hills



An opposite wall of the Dining Room, right, has an antique sideboard and a Renaissance mirror, both purchased in Portugal. Tall Empire candelabra in marble and bronze light each table. A dramatic setting for candlelight dinners in the continental manner, appointments include gold and silver service and crystal.

The DINING ROOM *is particularly European in feeling and concept. Backgrounds of the vaulted room have an almost old world austerity with the exception of the arched doorway and two arched niches specially painted in a marbleized finish by Lindsay Field. The niches hold half-moon cabinets and large baroque candelabra. Instead of one large table as is customary, the room is furnished with a pair of round marble topped tables that can seat eight each. Chairs are alternately antique barrel chairs from Baldacchino Antiques and antique Regency sidechairs. Dinner service of Creil porcelain was chosen to complement the color scheme of the room.*



Mediterranean Villa in Beverly Hills

In the LIBRARY, *right, a seating arrangement of curved sofas is grouped near a large window, creating an area from which views of the gardens can be enjoyed. From here one can see the eighteenth century gazebo from Venice, in its new California setting. Drapery and upholstery fabrics by Scalamandre. Curved sofas by Prentice.* PHOTOGRAPHED BY DANFORTH-TIDMARSH



The LIBRARY *is used as an informal Living Room for everyday living and casual entertaining. This room also is furnished mainly with antiques, but carefully selected for comfort and more informal styling. The sofa is from Frances Moore. The antique tole tray made into a coffee table is from Baldacchino Antiques; leather barrel chair in foreground is from the Antique Mart. Antique sconces either side of the eighteenth century portrait are from Dennis & Leen. Colors of the Library were chosen to blend quietly with the wood walls. The door at the left of the fireplace leads to the* BAR, *seen at the right, with counter and cabinets finished with colorful marbleized decorations.*









On the second floor, an arched ENTRANCE *to one of the rooms has another example of the elaborate painted decorations by Lindsay Field. Such decoration is further evidence of the European influences found in the house.*



An UPSTAIRS SITTING ROOM, *seen above, was designed as a comfortable home office, or study. In this room, comfortable lounging furniture is combined with antiques. To relieve the architectural monotony of a perfectly square room, designer Luckett built a partition to create a bed alcove (seen in the top photograph) which can be used as a guest bed. Draperies and walls of the alcove are Fortuny.*



A BEDROOM *employs a light and airy color scheme of off white and pale gold to accentuate the rich wood tones of antique furniture. Empire armchair is from James Pendleton; secretary is from Richard Lawson. Other items are from Europe. Fabrics by S. Harris.*

Another GUEST ROOM *was designed to avoid the look of a Bedroom, with an antique desk from Rome and a wall of books surrounding french doors leading to a balcony. A colorful fabric used at the windows, on a wingchair and a daybed is from Scalamandre.*







SUTTON PLACE PIED-A-TERRE

With the modern phenomenon of mobility, and the growing ease and convenience of traveling, increasing numbers of people are dividing their time between two or more residences. This is particularly true in Metropolitan areas, where people have business and social activities in addition to those in their home communities. Some people prefer to live away from the large cities but still need to spend a certain amount of time in them. For these reasons and many others, the small apartment in New York City has become a popular second home for many Americans from all parts of the country.

Because these city apartments are used as second homes and only occasionally, size is not of great importance. Their location is a consideration for convenience and prestige. A degree of practicality and ease of maintenance is important if the second home is not to become a burdensome problem to the traveling family. A new importance, however, is being placed on the appearance and style of this new kind of second home. More than ever before, people want them to reflect the personality and spirit of their fast-paced cosmopolitan way of living.

Some of those same requirements were true of the couple who bought this apartment on Sutton Place in New York City. The apartment they chose was well situated for their New York activities, in a new building overlooking the East River. The apartment itself, however, left a lot to be desired from the standpoint of style. The owners commissioned designer Michael La Rocca of David Whitcomb, Inc. to create the stylish pied-á-terre seen on these pages.

Some of the problems designer La Rocca faced were small, segmented rooms, limited ceiling heights, and awkwardly spaced windows. His solutions to those problems involved the selection of properly scaled furnishings, spacial reorganization of some of the areas, and the artful disguising of undesirable architectural features. The finished rooms are evidence of the success of his efforts.

INTERIOR DESIGN BY MICHAEL LA ROCCA OF DAVID WHITCOMB, INC.

PHOTOGRAPHED BY HOWARD GRAFF

Furnishings in the LIVING ROOM *were scaled to be comfortable, but not overpowering. The unevenly spaced windows were disguised by mirrored trim and cornices that hold the draperies and sheer curtains and give architectural organization to the window walls. Soft textures, a minimum of pattern, and a subdued color scheme create a room of subtle elegance. The rug is by V'Soske. Siamese silk draperies are by Thaibok. The custom sofa is upholstered in velvet from Old World Weavers. A lacquered rattan coffee table is from Joseph Lombardo.*



One wall of the LIVING ROOM *was partially removed to open up the Dining Room and give a sense of spaciousness to both rooms. The remaining short wall was mirrored, adding drama, space, and the excitement of reflecting the city lights at night. To soften the mirrored wall without defeating its purpose, a delicate Italian mirror and Régence console were placed against it.*

In the DINING ROOM, *backgrounds and furnishings were carefully chosen to make it light and airy. Reflective surfaces were used to that effect – foil wallpaper, folding mirrored screens at either side of the window, and a glass topped table from McGuire. For traditional touches, Louis XVIth styled chairs and chandelier were used. Woodson Foil paper; Country Floors tile floor.*







For the MASTER BEDROOM, *bright, springlike colors were chosen to create a change of pace from the rest of the apartment and to create a room with a restful, relaxed atmosphere. A four poster bed was custom designed with a headboard of Chinese fretwork and finished in soft orange lacquer. The posts of the bed and the vertical stripe of the tie-back draperies all tend to give added height to the room. Carpet was custom woven by V'Soske. Draperies, bedspread, and table cover are by Scalamandre.*

PHOTOGRAPHED BY
HOWARD GRAFF



Man lives happily in the desert year round only when he modifies it. He lets himself succumb to its powerful lure only after he has brought to it two essential ingredients – water and shelter. The water transforms the desert landscape into an Eden of lush lawns and tall trees. Shelter protects when balmy winter and spring days give way to the heat of summer.

The ideal house in the desert, recognizing its setting of spectacular surroundings and incomparable air, allows its inhabitants to enjoy these delights while protecting them from the extremes of the desert climate. Such a house is this one built for Mr. and Mrs. Barney Hayden on the grounds of the Tamarisk Country Club in Palm Springs, California. Collaborating on the designs of the house were architects Buff & Hensman, A.I.A., interior designers Arthur Elrod, A.I.D. and Stephen Chase of Arthur Elrod Associates, and landscape

architect John Krabb.

The Haydens love the desert for its beauty and its relaxed manner of resort living. They spend much of the year in Palm Springs and wanted a residence that would take advantage of the surrounding scenery while offering the ultimate in modern comforts. They admire the contemporary look in architecture and interior design and have a preference for informal luxury rather than spartan starkness.

The team of architects and designers they chose created a house that fulfilled their wishes and one that is admirably suited to the desert. The house is a large scaled structure that features clean, straight lines and simple detailing. Wide roof overhangs create expansive covered galleries that shade and cool the interiors. The play of water from interior and exterior pools offers a cooling look and refreshing sound. Interiors were designed with richly textured carpets and upholstery contrasted against the sleekness of chrome and glass, lacquer and marble. Dramatic pieces of modern art are used as bold accents, while most of the colors of the interiors are subdued.

The house was planned so that most of the rooms have access to the wide terraces. All enjoy views of the imposing mountains. The structure, in its entirety, was planned for maximum enjoyment of its *raison d'etre* — the majesty of the desert.

A Desert Oasis in Palm Springs

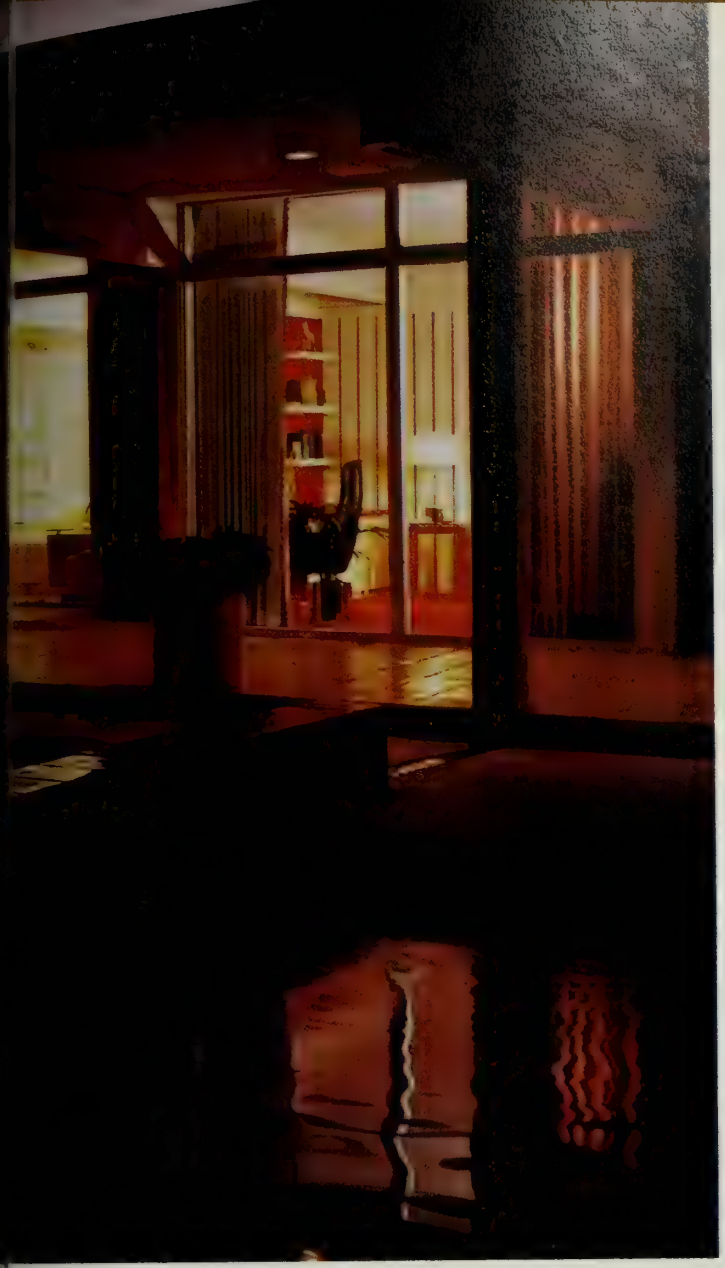


Above, the limpid pool reflects the desert sky at dusk. Glass walls of the house provide each room with breathtaking views of the ever-changing panorama. Wide overhangs create galleries at the poolside and shade the large glass areas from the midday sun.

Right is a view of the house from the golf course. Ancient pepper trees frame the facade and provide areas of welcome shade. The house was oriented on the property to take full advantage of views over the lush green fairways.



INTERIOR DESIGN BY ARTHUR ELROD AND STEPHEN CHASE
OF ARTHUR ELROD ASSOCIATES
ARCHITECTURE BY BUFF & HENSMAN, A.I.A.
PHOTOGRAPHED BY LELAND LEE





For visual impact, an arresting metal sculpture was created by Associated artists to stand on an area of lawn near the Living Room wing. Its broken curves and vertical thrust are in sharp relief with the long horizontal lines and the regimented forms of the house.





In the ENTRANCE COURT, *opposite a pair of reflecting pools flank a tile walkway leading to sliding glass entrance doors. One wall of this interior court has a large piece of modern steel sculpture by Gene Flores. Below is a view of the main* FRONT DOORS *leading from the carport to the Entrance Court seen on opposite page.*



Another view of the front doors, below, is seen from within the Entrance Court. Their massive proportions and unusual design make a distinct introductory statement about the house itself. To the right of the doors is one of the panels of pierced brick that form most of the Entrance facade of the house.







The view above shows the "moat" effect created by the pools that extend around three sides of the Dining Room. For privacy, this whole area along the front of the house is screened by panels of pierced adobe brick that admit light and air. This unusual architectural treatment creates a dramatic transition between the bright daylight of the outdoors and the cool serenity of the interiors.

At the left is a view of the interior ENTRANCE *area with still another pool. A cooling atmosphere is created by the blue colors that emanate from the pool and a large modern painting. A reclining nude in white marble rests on a pedestal in the pool. The suede covered bench with a polished steel base was made by Martin Brattrud. Painting is from Paideia Gallery.*

PHOTOGRAPHED BY LELAND LEE

A Desert Oasis

The LIVING ROOM *is a study in subtle contrasts — textures, forms, and materials — all combined to create a stylish setting for relaxed entertaining in the best desert resort tradition. Upholstered furniture, comprised of a long sofa, a chaise-like seating piece, and a bench, were custom made by Martin Brattrud, and covered in a handwoven texture from Kamola Fabrics. Painting over the sofa is by Andy Nelson, from Ankrum Gallery. A distinctive carpet was designed for the room by William Raiser and made by Edward Fields. Plastic chairs are by John Mascheroni. The cocktail table is covered in ostrich skin. The chimneybreast above the fireplace is faced with travertine; firescreen is by Custom Fireplace. Modern glass lamp is by Fontana.*





Another view of the LIVING ROOM *shows an area with a large sofa arrangement that provides maximum seating for enjoyment of the views toward the Pool Area and over the golf course. Nearby is a game table grouping. Sofas by Martin Brattrud; chairs by Brickel. Marble table is by American Marble. Casement fabric is by Gibson.*



The glass walled DINING ROOM, *located near the front of the house, is surrounded by the pools seen in earlier photographs of the Entrance Court areas. Powerful fountain jets create "water sculpture" as seen here. The dining table was custom made by Master Cabinet. Chairs by Eppinger Co. are in suede by Clarence House.*

Adjoining the main living areas is a conveniently located BAR, *seen in the small photograph below. It was designed with a sunken service area behind, so that it is table height when viewed from the front, with standard height swivel chairs for comfort. Sliding glass doors behind allow it to serve the Pool and Terrace Areas, too.*

PHOTOGRAPHED BY LELAND LEE







A DAUGHTER'S BEDROOM *was designed with a lighter, more youthful atmosphere than most of the rooms of the house. Contemporary versions of four poster beds in white lacquer were custom made by Phil Sicola. A bold optical patterned fabric from S.M. Hexter was used on walls and beds. Chair and ottoman by Martin Brattrud.*





A GUEST ROOM *was designed so that it can also serve as a Study or a Card Room when not in use for guests. In contrast to the subtle color schemes found elsewhere in the house, this room is completely red and white, with vivid red upholstery and carpeting, and a bold red, white, and black modern mural on the desk wall.*

The MASTER BEDROOM *was designed as a suite and a retiring area, with a comfortable sitting area near a fireplace with concealed television. Casement fabric is by Maria Kipp; upholstery by Odenheimer & Baker; bedspread is Tressard Fabrics. Firescreen by Custom Fireplace. Painting by Guzman is from Dujonelle Gallery.*









RCHITECT'S COLLECTIVE PANACHE

Facing the Pacific Ocean, several miles south of Santa Barbara, California, the small community of Montecito rises from the sea, curving upward in a series of rolling hills, richly forested with eucalyptus and oak trees. The Santa Ynez Mountains provide a dramatic background for the Montecito area and the expansive greens of the exclusive Birnam Wood Golf Club. In this idyllic setting, guarded to assure privacy, architect Jack Lionel Warner selected a homesite.

Nearby is the elegant Club House as well as numerous private residences designed by his architectural firm of Warner, Morris & Wilson of Santa Barbara.

There, in a grove of trees adjacent to the golf course, Warner built a contemporary house for his young family's contemporary way of living. The house stands as the architect's personal design statement – an eloquent one of spirit and individuality.

The expression of individuality is heightened by the inclusion of an outstanding collection of notable modern paintings which become an integral part of the owner-architect's total concept. The generously proportioned structure gracefully accommodates the bold expressions of avant garde modern art as easily as it does ancient artifacts and a collection of rare objets d'art.

Cultures, centuries, media are mixed in the manner of true eclecticism. Evidence of that mixture is first encountered in the Living Room where a melange of furnishings and accessories achieve a timeless effect. That effect is dramatized by such unexpected things as an ancient Egyptian sarcophagus cover mounted on the fireplace wall, facing an opposite wall that holds a large modern abstract by Bridget Riley. The room is an exercise in contrapuntal textures – the chrome of a Breuer chair with an Indian tiger rug, a lacquered Chinese table with a contemporary linen sofa, pillows of pheasant feathers and cushions of suede.



ARCHITECTURE & INTERIOR DESIGN BY JACK L. WARNER, A.I.A.

Most of the antique furnishings and accessories were collected by the Warners on their globe-spanning journeys, therefore each object is a treasured bit of personal memorabilia. Such touches as baskets from various countries used as flower containers add personal flavor and charm.

Throughout the house, background colors are hushed in deference to the crescendo impact of the modern art. Walls in the Living Room and Dining Room are covered in beige linen; while most of the other rooms are white or sunwashed yellow. Floors of natural teakwood and patternless rugs avoid competition with the art and the furnishings.

The house also includes three active youngsters, and as every parent knows, children have a way of expanding their activities to every corner of the house. Therefore, rugged country French pieces and practically indestructible materials such as leather, cotton, linen, pieces of chrome and lucite, became central elements in this design for living.

Ease of maintenance is another built-in.

All this is sheltered within an exterior of clean contemporary lines that blends smoothly with its surroundings. The Entrance to the house, seen on the previous pages, is approached from a paved motor court overlooking the luxuriant golf course greenery. The property was once a vast Spanish land grant, now is an exclusive residential area.

Therefore the setting, as does the house, encompasses the ancient and the modern, creating an inviting atmosphere for contemporary living.

The ENTRANCE GALLERY, *above, extends almost the full length of the house. Displayed in it are important modern art works by Ron Davis, left; Frank Stella, right. The painting in the background is by Kenneth Noland.*

The LIVING ROOM, *right, is separated from the Dining Room by a dividing wall upholstered in linen. The Bridget Riley painting over the sofa offer a subtle reminder of the Indian tiger rug.*







An Architect's Collective Panache

The eclecticism of the LIVING ROOM *is emphasized by the ancient sarcophagus cover above the fireplace, with chinese silk panels hung at either side. An unusual small Coromandel lacquered screen stands in front of the fireplace. Au courant tables of thick lucite display a variety of art objects that represent examples from a number of collections. Walls upholstered in the same linen as that found on the sofas present a distinctive statement of subtle cohesion. Linen upholstery is by Calvin; the rug was custom woven by V'Soske.*





PHOTOGRAPHED BY DANFORTH-TIDMARSH

In the DINING ROOM, *the table setting was chosen to complement the colors of the massive modern paintings. Painting at the left is by Charles Hinman; in the background, by Kenneth Noland. A Jules Olitski painting hangs on the wall that divides the Living Room and the Dining Room. A large skylight in the center of the room provides gentle daylight and is dramatically lighted by night.*

The KITCHEN, *above, was planned for simple efficiency. Italian provincial chairs with rush seats encircle a small marble table. Another skylight offers added illumination. For a distinctive kitchen treatment, the teakwood flooring is continued on the wall between the cabinets. Sliding glass doors open to a large dining terrace. Kitchen cabinets are by St. Charles Kitchens.*





PHOTOGRAPHED BY DANFORTH-TIDMARSH

In the LIBRARY *a giant sea turtle from the Galapagos Islands meditates beneath a Mies Van der Rohe table. The rug is woven bearskin from Germany. A modern painting by Jules Olitski blends into the subdued, underplayed color of the dark walls.*

The MASTER BEDROOM *opens off the Entrance Gallery. Draperies are used to soften and dramatize the open doorways. The color theme is underscored by a patterned rug especially made in Portugal. The table cover and pillow fabric is from Porthault.*





A closer view of the MASTER BEDROOM *reveals a bed with a draped baldachin repeating the same fabric as the upholstery on two club chairs. A modern drawing by John Altoon hangs above an antique commode. An etagere acts as a night table and as a cabinet for the display of antique porcelain. Sliding glass doors open to a private sun terrace walled with treillage.*



The MASTER BATH *was created as a Dressing-sitting room. It achieves unity with the adjoining Master Bedroom by repeating the same color scheme in matching club chairs covered in the same fabric as those in the bedroom. Mirrored walls create an illusion of added space. Towels hang on doors to concealed storage space at either end of the marble tub.*





NEW GRANDEUR FOR AN OLDER HOME

This home was a remodelling project on the grand scale. The house as it stands today is sixteen thousand square feet of living space. Built in 1942, the large old San Marino residence is located on a five acre site near Pasadena, California. When purchased by its present owner, the house had been unoccupied for several years. Realizing the potentials of the old house, the owner sought to bring new life into it and to make it a setting for his own particular way of living and entertaining in the 1970's.

This was a project that few people would undertake, but this homeowner was confident in the fact that he could rely on the services of Kathryn Crawford, A.I.D., whose projects for him in the past have included a two hundred foot yacht, a New York apartment, several residences, and numerous executive offices – even whole office buildings – around the world.

Aside from the marvel of a six month time limit for the completion, the project had such spectacular specifications as: fifty tons of airconditioning which was totally baffled and contained in a room with floors, walls and ceiling carpeted to minimize noise; installation of an elevator; filling in one swimming pool and building another in a more convenient location; additions to garages to accommodate twelve cars, with carpeting and built-in vacuum cleaning system; and a nine hole golf course that is still under construction.

The interiors were designed with an admixture of styles and periods of furniture, all selected to complement the owner's tastes and life-style. The house functions for family living as well as for entertainment of as many as five hundred.

INTERIOR DESIGN BY KATHRYN CRAWFORD, A.I.D.

New Grandeur for an Older Home



The lavish space throughout this house is indicated by the amplitude of its ENTRANCE HALL, *shown at right, on this page. The antique stair rail of mellow oak was originally part of an old Swiss chalet. A large, flocked pineapple pattern is embossed on the silk wallcovering by Scalamandre. Drapery fabrics of silk and velvet are also by Scalamandre. The custom wool carpeting is by Edward Fields.*

The LIVING ROOM, *below, is airy and cheerful with large windows on three sides overlooking expanses of rolling green lawns and luxuriant gardens. The walls of this room are upholstered in silk fabric. The wallcovering and all of the drapery fabric as well as the fabric covering the club chairs and love seat is by Scalamandre. The oak cocktail table at right and petite bergere are both by Brunovan.*



Mellow blue tones create a dramatic candlelight mood in the DINING ROOM. *Waterford crystal chandelier is reflected in the mirror red chimney breast on which is mounted an antique Austrian doorframe. The scroll border of the rug by Edward Fields was adapted from the baroque woodcarving of the frame. The Italian table is handcarved walnut. Chairs are late Venetian. Table seats twelve when fully extended.*

PHOTOGRAPHED BY MAX ECKERT







Three views of the PLAYROOM *show its scale and various areas. The walls of the bar area, above, are covered with a simulated fur fabric by Tressard. A mural painted on canvas, below, portrays the jungle theme inspired by the owner's antique porcelain cheetahs. The sectional couch and matching chairs are by Clifford Radford. The carpeting by Edward Fields was designed to emulate the pattern of wood parquetry flooring. The game table in foreground of photo at right holds part of the owner's collection of elephant figures. Both the glass-topped pedestal game table and the tufted leather swivel chairs are from Monteverdi-Young. The custom serpentine bar, shown above, is nineteen feet long with bamboo swivel bar stools. The drapery fabric in cheetah pattern is by Tressard. Forty people can be seated comfortably in the Playroom.*


OUR AMAZING WORLD OF NATURE

The bay window in the MASTER BEDROOM *affords a dramatic view of the Sierra Madre Mountains. The silk wallcovering and drapery fabric is by Scalamandre. The carpeting which was custom woven by Edward Fields coordinates with the sunny color scheme. Empire mahogany framed bergeres are by Brunovan and the lacquered tea table in front of the fireplace is by Tom Huntley.* PHOTOGRAPHED BY MAX ECKERT



The SOLARIUM, *right, is central in the flow plan of the house. Situated between the Living Room and Dining Room, opposite the main stairway, the Solarium also provides access to the terrace and gardens. The octagonal configuration of the room is repeated in the shape of the cove light in the ceiling. Four slabs of pink marble flooring form a book match pattern in the center of the area.*







Mirrors reflect silver foil wallcovering with hand painted flowers by Louis Bowen in the POWDER ROOM. *The onyx shell shaped lavatory with rose quartz accessories is by Sherle Wagner. The powder table in mirrored alcove is by Tom Huntley and its bench is by Brunovan. The satin drapery fabric is by Scalamandre. Draperies are trimmed with crystal ball fringe.*

Contemporary Hillside Home with a View

The straight-lined, contemporary home of Mr. and Mrs. Alan Weinberger wraps around a hillside piece of property with a sweeping, wide-screen view of Los Angeles from the crest of a ridge high above Beverly Hills in Trousdale Estates.

Another dramatic view appears after dark when concealed jets at one end of the fifty foot pool shoot lighted streams of water skyward. This fountain of 'fireworks' can be seen from inside the house as well, because each room is angled for a view of the pool and the city panorama below. The same angles, however, created irregularly shaped areas that tended to make the house appear somewhat austere. Creating an illusion which would soften this angularity was a challenge to interior designer Marjorie A. Bedell, A.I.D. of Cannell & Chaffin.

The designer diminished the angularity of the spaces with the use of subdued wallcoverings, neutral wall to wall carpeting, careful furniture placement and warm accents of color and pattern. A few pieces of traditional furniture from the owner's previous home were recovered and restyled to give them a look that was more in keeping with the contemporary style of the exterior architecture.

Simplicity of design and color extends throughout the house and the exterior creating a successful setting for the owners' way of living and entertaining.

DESIGNER MARJORIE A. BEDELL, A.I.D. OF CANNELL & CHAFFIN









Placement of furniture in the LIVING ROOM *creates a comfortable conversational grouping. The matching sofas by Tomlinson flank a tortoise shell topped coffee table by Robert Crowder. The sofa table is also by Robert Crowder. Fabrics for sofas and chairs are from Boris Kroll. An antique, embroidered Chinese wall hanging above the fireplace adds color. Painting is by Goth, a 19th Century French artist.*

Oriental scenic wallpaper by Van Luit, hand painted by Jean Fox Fowler, is the focal point in the DINING ROOM. *The table is by Baker. Traditional dining chairs by Tomlinson are tailored in the Italian style. Fabric for the chairs is by Brunschwig & Fils. Italian faience chandelier is from the Cannell & Chaffin Import Shop. Sheer fabric used at the gracefully arched windows is from Greeff.*

PHOTOGRAPHED BY GEORGE SZANIK



In the GAME ROOM, *dark wood panelled walls create a restful background for informal entertaining and family living. Attention focuses on the bold patterned sofa, angled to face the fireplace. The sofa was custom made by Martin-Brattrud with Tressard fabric from Hasi Hester. The small sofa in foreground is by Baker. The table height bar with chairs by Ficks Reed overlooks the pool and patio. The game table is by Richardson with chairs by Martin-Brattrud.*





PHOTOGRAPHED BY GEORGE SZANIK



The MASTER BEDROOM, *with sitting room area shown in picture at left, overlooks the pool. The wallcovering is a muted striped linen fabric by Boris Kroll. In the foreground is a gold lacquered desk by Baker. The desk chair, covered with linen velvet, is also by Baker. Fabrics for the draperies and the bedspread are from Kent-Bragaline.*

An opposite view of the Master Bedroom illustrates its spaciousness. The double bookcases behind the gold lacquer desk are convenient for reference. The bookcases are by Tomlinson and the contemporary headboard of brass and chrome is also by Tomlinson. The bedside commodes are by Baker. Glass topped coffee table is from Cannell & Chaffin's Import Shop.

ARCHITECTURAL DIGEST'S

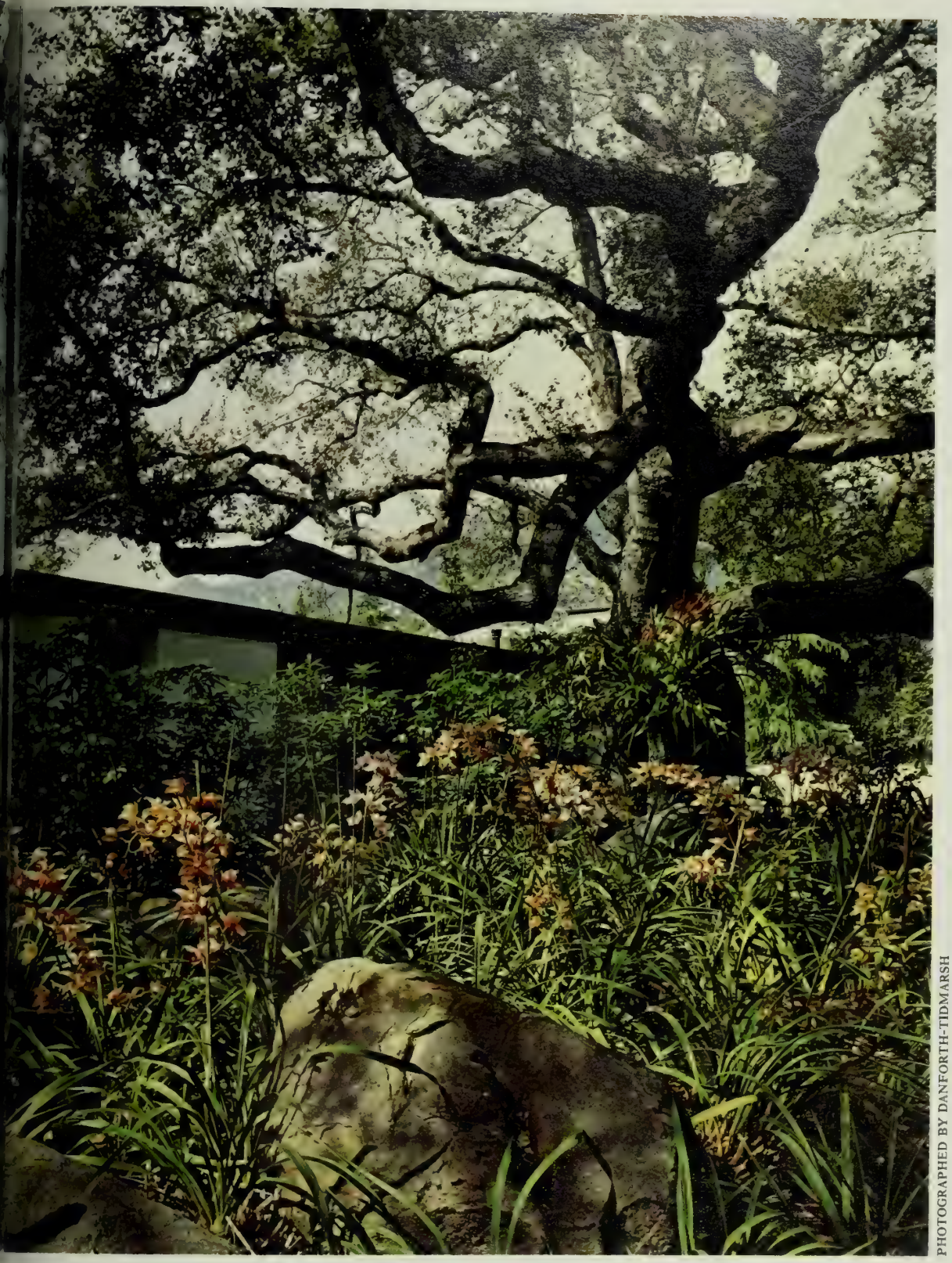
Gallery of Landscapes





The beauty of nature and the miracles of gardening and landscaping are of great interest to most homeowners. Even those who are not horticulturists at heart recognize the importance of landscaping to the final success of the home environment. In response to the requests of numerous readers who have asked to see more views of gardens and landscapes, ARCHITECTURAL DIGEST is pleased to present the first in a series of pictorial presentations of outstanding garden settings. This series has been entitled GALLERY OF LANDSCAPES to be all inclusive and all encompassing — some will depict the beauty of natural settings, others will represent the best versions of highly stylized landscape art. All will be living examples of areas that have been created or nurtured as a foil for our man-made dwelling places.

Rare is the person who doesn't enjoy the sight and smells and marvels of a beautiful garden, but all too often this is a design element that takes a back seat to our other endeavors of building and furnishing a house. It is our hope that this series of garden selections will inspire more people to consider landscaping as a vital ingredient in the design of a fine



PHOTOGRAPHED BY DANFORTH-TIDMARSH

home – ranking close in importance to the architectural and interior styling as a complementary force that enhances the total composition.

This garden is at the home of Ruth Tidmarsh in the Montecito area adjoining Santa Barbara, California. Aside from its beauty, it is unusual for the fact that the garden existed before the house. It was designed by the late landscape architect Ralph T. Stevens, as part of a sizeable piece of property. When Mrs. Tidmarsh sold her previous large home, she retained this portion of the property and placed her new contemporary house on the site of a former vegetable garden. A unique if not miraculous situation occurs here, wherein a stream passes through the property bringing tepid waters from the Santa Ynez Mountains to the Ocean a scant mile or so away. The thermal belt created along the banks of the stream at this particular point makes it possible to grow exotic plants from more parts of the world than most horticulturists would think possible. Throughout the year, rare specimens grace the landscape with a dazzling array of colorful and fragrant blossoms.

A COUNTRY LOOK WITH CITY VITALITY

Although the home of Mr. and Mrs. Louis Bracker is less than thirty minutes from busy, downtown Los Angeles, its setting, in the village atmosphere of Brentwood, California, suggests the traditional quiet of country life.

Designer Sally Sirkin Lewis drew inspiration from both worlds for this youthful family home. Fine antique pieces emphasize the traditional, while vibrant colors add a note of urban vitality.

Each room was planned for individual identity and independent function, within an overall look. This look of unity is subtly underscored by a common view of the pool and patio which is shared by the more important rooms.

Structural changes were necessary in several areas to accommodate the client's requirements. The Master Bedroom Suite was expanded to provide more generous space for dressing and bathing. Several small, unnecessary hall closets adjacent to the bedroom were incorporated into one spacious dressing and closet area.

A garage and storage area, located near the swimming pool, was converted to a Playroom for adults and growing children. It now houses a multiplicity of family activities . . . painting, parties, television viewing, games. A smooth, easily maintained floor was installed for dancing. Even the Brackers' two small daughters can clear away the lightweight wicker furniture. There is also a dressing room for pool guests, a bar and laundry facilities, all out of sight behind floor to ceiling doors of redwood slats painted to match the walls.

The basement of the house was also converted to a wine cellar with special lighting and its own cooling system for the client's extensive collection.

Remodelling, skillfully coordinated with interior styling, maximizes the comfort and function of the home for family living and entertaining in a house which combines country charm with urban elegance.

INTERIOR DESIGN BY SALLY SIRKIN LEWIS



In the LIVING ROOM, *the fireplace wall is the focal point. The painting by Epko is from the Gallerie Felix Vercel of New York City. Flanking the fireplace are 18th Century church candlesticks converted to floor lamps. The wool area rug is by Decorative Carpets. The hardwood flooring was stained to its present dark tone.*


Reblites



PHOTOGRAPHED BY GEORGE SZANIK

The custom geometric wool carpet in the STUDY *is by Edward Fields. Old existing wood panelling was pickled for a lighter effect. The panelling also conceals floor to ceiling bookcases and a bar which is used for informal gatherings.*



Tradition is emphasized in the DINING ROOM *by the custom wool area rug and the 16th Century Welsh dresser. Unusual treatment of lace curtains with shutters adds an old world touch. The linen wallcovering is by Connaissance.*

The BREAKFAST ROOM *is used for informal family dining. Because it is located directly off the Foyer, it was carefully designed for function and visual harmony with the adjoining areas. The chairs, by Martin of London, are covered with brown and white checkered cotton by Brunschwig & Fils. White vinyl brick flooring by Kentile is laid in a herring-bone pattern and continued into the* KITCHEN, *at right. The Kitchen was also given a country look with custom floral wallpaper from Hasi Hester. Center island cooking area features a charcoal broiler. Architectural net curtains complement the patio cover outside.*

PHOTOGRAPHED BY GEORGE SZANIK





PHOTOGRAPHED BY GEORGE SZANIK



The PLAYROOM, *adjacent to the pool and patio, was originally a garage and storage area. A sliding glass wall opens to make the pool and patio area part of the room. All of the fabrics are vinyl or vinyl coated for carefree family living. The walls are covered with yellow burlap and the floor is covered with green vinyl tile, bevelled with diagonal feature strips for added interest.*



The POOL AREA, *above, was transformed by adding multi-level brick terraces with lanais shaded by latticed wood. Terrace furniture by Landis is white tubular plastic with yellow Acrilan cushions which can be left outside the year around. Sun shades by Brown Jordan.* LANDSCAPE ARCHITECTURE BY SID GALPER





A Country Look With City Vitality

The MASTER BEDROOM *suite is a complete style departure from the rest of the house. The wallpaper and matching fabric were the inspiration for this room. Several awkwardly spaced windows were closed and French doors were added. Roman shades were designed in fabric to match the Chippendale patterned wallcovering by Louis Bowen. Fretwork pattern of the custom rug was adapted from the headboard of the bed. The Venetian mirror is complemented by antique French opaline lamps. An eighteenth century French slipper chair is covered with navy blue leather. The hardwood flooring was dyed to its present tone.*





The custom area rug in the MASTER BATH *is color coordinated with the wallcovering of white patent vinyl with stripes of color in navy and green. Area includes a sit down steam-shower and recessed Jacuzzi tub. Flooring is marbleized vinyl tile.*

A CHILD'S BEDROOM *is a sunny nest of wicker, bamboo and polka dots. The bed is a trundle which opens to accommodate young, overnight guests. The wallcovering of flowers on black patent background is by Brunschwig & Fils.*

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• **Pages 12-23: *DIPLOMATIC RECEPTION ROOMS***

Furnishings and appointments are antiques.

• **Pages 24-37: *MEDITERRANEAN VILLA***

Stair Hall:
Empire chairs – *Antique Mart*
Bouillet lamp – *Paul Ferrante*
Antique eagle – *Butterfield & Butterfield*
Antique urn lamps – *Dennis & Leen*

Drawing Room:
Sofa – *Bernique*
Rug – *Edward Fields*
Draperies & upholstery – *Scalamandre*
Chandelier – *Lallemount*
Directoire piano – *Charles Hayden*
Antique chairs – *Antique Mart*
Tea Table – *Dennis & Leen*
18th Century mirror – *Loewi-Robertson*

Dining Room:
Wall treatment – *Lindsay Field*
Dining tables & barrel chairs – *Baldacchino*
Regency side chairs – *Antique Mart*

Library:
Curved sofas – *Prentice*
Drapery & upholstery – *Scalamandre*
Tole tray table – *Baldacchino*
Leather barrel chair – *Antique Mart*
Sofa – *Frances Moore*
Antique sconces – *Dennis & Leen*

Upstairs Sitting Room:
Drapery & wall fabric – *Fortuny*

Guest Room:
Fabric – *Scalamandre*

Master Bedroom:
Empire armchair – *James Pendleton*
Secretary – *Richard Lawson*
Fabrics – *S. Harris*

• **Pages 38-43: *SUTTON PLACE PIED-A-TERRE***

Living Room:
Custom rug – *V'Soske*
Siamese silk draperies – *Thaibok*
Sofa – *Frank Selby*
Sofa fabric – *Old World Weavers*
Rattan coffee table – *Joseph Lombardo*
Porcelain lamp – *Paul Jones*

Dining Room:
Tile floor – *Country Floors*
Foil wallpaper – *Woodson*
Glass topped table – *McGuire*
Chandelier – *Chodoff*

Master Bedroom:
Carpet – *V'Soske*
Draperies, bedcover table cloth fabrics – *Scalamandre*
Grass cloth – *Kent-Bragaline*
Chest of drawers – *McGuire*
Upholstered chair – *Fine Arts Furniture*

• **Pages 44-55: *A DESERT OASIS***

Exterior:
Steel sculpture – *Associated Artists*

Entrance Court:
Custom bench – *Martin Brattrud*
Steel sculpture – *Gene Flores*
Painting – *by Bernyce Polifka, from Paideia Gallery*
Tile – *Western States*

Living Room:
Sofas – *Martin Brattrud*
Sofa fabric – *Kamola Fabrics*
Plastic chairs – *John Mascheroni*
Carpet – *Edward Fields*
Marbletop table – *American Marble*
Painting – *by Andy Nelson from Ankrum Gallery*
Firescreen – *Custom Fireplace*
Modern glass lamp – *Fontana*
Basket lamp – *Lindley*
Chairs – *Brickel*
Casement fabric – *Gibson*

Dining Room:
Dining chairs – *Eppinger Co.*
Chair upholstery – *Clarence House*

Daughter's Bedroom:
Custom beds – *Phil Sicola*
Chair & ottoman – *Martin Brattrud*
Wallcovering & bed fabrics – *S.M. Hexter*

Master Bedroom:
Casement fabrics – *Maria Kipp*
Chair & ottoman – *Martin Brattrud*
Upholstery fabric – *Odenheimer & Baker*
Bedspread fabric – *Tressard Fabrics*
Firescreen – *Custom Fireplace*
Painting – *by Guzman, from Dujonelle Gallery*
Accessories – *Hudson-Rissman*

• **Pages 56-67: *AN ARCHITECT'S COLLECTIVE PANACHE***

Entrance Gallery:
Modern art works – *by Ron Davis, Frank Stella and Kenneth Noland*

Living Room:
Custom rug – *V'Soske*
Linen upholstery – *Calvin Linen*
Sofas – *Martin Brattrud*

Dining Room:
Paintings – *by Charles Hinman, Kenneth Noland, and Jules Olitski*

Library:
Modern painting – *by Jules Olitski*
Wall covering – *Calvin Linen*

Kitchen:
Kitchen cabinets – *St. Charles Kitchens*

Master Bedroom:
Table cover & pillow fabric – *Porthault*
Draperies & bedspread – *Brunschwig & Fils*
Modern drawing – *John Altoon*

• **Pages 68-75: *NEW GRANDEUR***

Exterior:
Terrace furniture – *Brown Jordan*

Entrance Hall:
Drapery & wallcovering – *Scalamandre*
Carpet – *Edward Fields*
Chandelier – *Marbro Lamp Co.*

Living Room:
Wallcovering, draperies, & upholstery fabric – *Scalamandre*
Carpet – *Edward Fields*
Cocktail table, petite bergere, arm chairs – *Brunovan*

Dining Room:
Chandelier – *Nesle*
Carpet – *Edward Fields*
Dining chairs – *Brunovan*
Drapery fabric – *Scalamandre*

Master Bedroom:
Wallcovering & drapery fabric – *Scalamandre*
Lacquered tea table – *Tom Huntley*
Empire bergeres – *Brunovan*
Chaise lounge & tufted chairs – *Clifford Radford & Sons*
Lamps – *Marbro Lamp Co.*

Powder Room:
Wallcovering – *Louis Bowen*
Accessories – *Sherle Wagner*
Powder table – *Tom Huntley*
Satin drapery fabric – *Scalamandre*

Playroom:
Simulated fur fabric – *Tressard*
Couch & matching chairs – *Clifford Radford & Sons*
Game table & leather swivel chairs – *Monteverdi-Young*
Bar – *Tom Huntley*

• **Pages 76-83: *CONTEMPORARY HILLSIDE HOME***

Living Room:
Custom sofas – *Tomlinson*
Coffee table – *Robert Crowder*
Sofa & chair upholstery – *Boris Kroll*

Dining Room:
Oriental wallpaper – *Albert Van Luit*
Dining table – *Baker*
Dining chairs – *Tomlinson*
Chair upholstery – *Brunschwig & Fils*
Drapery fabric – *Greeff*
Italian chandelier – *Cannell & Chaffin Import Shop*

Game Room:
Custom sofa – *Martin Brattrud*
Sofa fabric – *Tressard*
Bar chairs – *Ficks Reed*
Game table – *Richardson*
Game chairs – *Martin Brattrud*

Master Bedroom:
Wallcovering – *Boris Kroll*
Lacquered desk & Chair – *Baker*
Drapery & bedspread fabric – *Kent-Bragaline*
Brass & chrome headboard – *Tomlinson*
Commodes – *Baker*
Glass coffee table – *Cannell & Chaffin Import Shop*

• **Pages 86-97: *COUNTRY HOME WITH CITY VITALITY***

Living Room:
Area rug – *Decorative Carpets*
Coffee table & chairs – *Yale Burge*
Drapery & upholstery fabric – *Tressard*
Painting – *by Epko, from Gallerie Felex Vercel*

Study:
Carpeting – *Edward Fields*
Sofa fabric – *Kent Bragaline*
Coffee table – *John Vesey*
Occasional chair – *Yale Burge*

Dining Room:
Linen wallcovering – *Connaissance*
Area rug – *Decorative Carpets*
Dining table – *Robert Minton*
Dining chairs – *Leopold Columbo*
Lace tambour curtains – *Greeff*
Chandelier – *Wilshire House*

Breakfast Room:
Table – *Yale Burge*
Chairs – *Martin of London*
Chair upholstery – *Brunschwig & Fils*
Net curtains – *Henry Cassen*
Vinyl flooring – *Kentile*

Kitchen:
Wallpaper – *Hasi Hester*
Vinyl flooring – *Kentile*

Playroom:
Burlap wallcovering – *Louis Bowen*
Vinyl tile – *Eden Tile*
Print fabric – *Tressard*
Polka dot vinyl – *Adams Vinyls*

Pool Area:
Terrace furniture – *Landis*
Sun shades – *Brown Jordan*

Master Bedroom:
Wallcovering – *Louis Bowen*
Area rug – *Edward Fields*
Drapery, bedspread fabric – *Kent Bragaline*
Leather for chairs, ottoman – *Pacific Hide & Leather*
Venetian mirror – *Pollack & Speirs*

Master Bath:
Area rug – *Edward Fields*
Accessories – *Sherle Wagner*

Child's Bedroom:
Wall covering – *Brunschwig & Fils*
Headboard – *Willow & Reed*
Night table – *Tropi-Cal*

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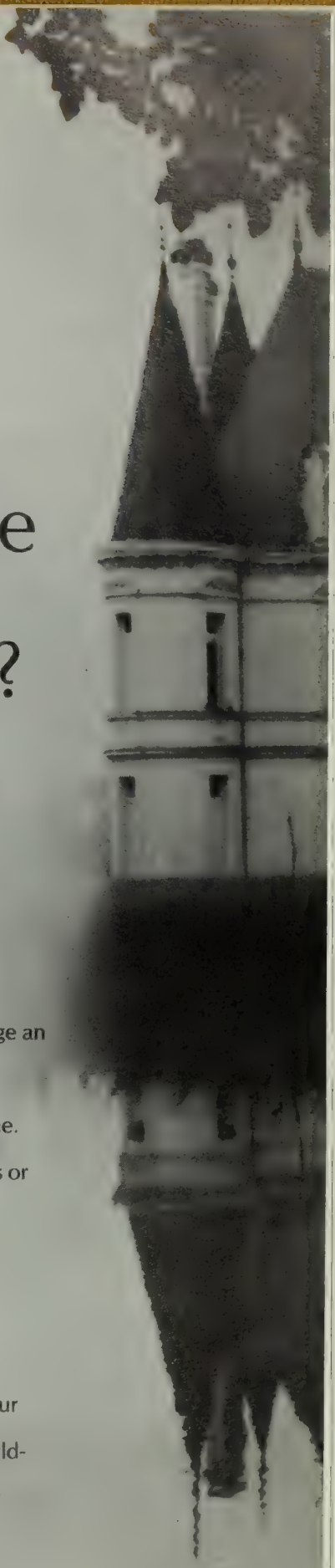
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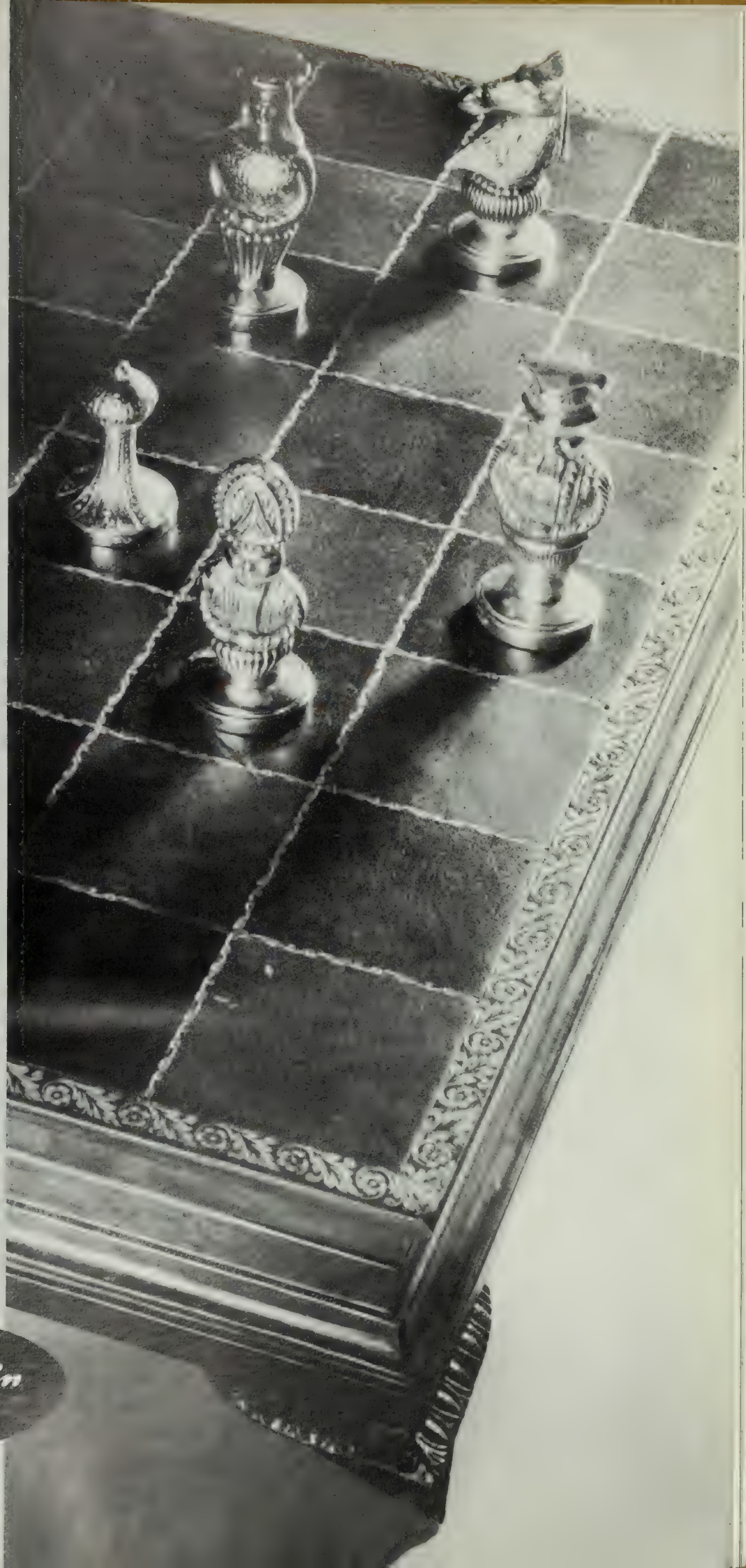
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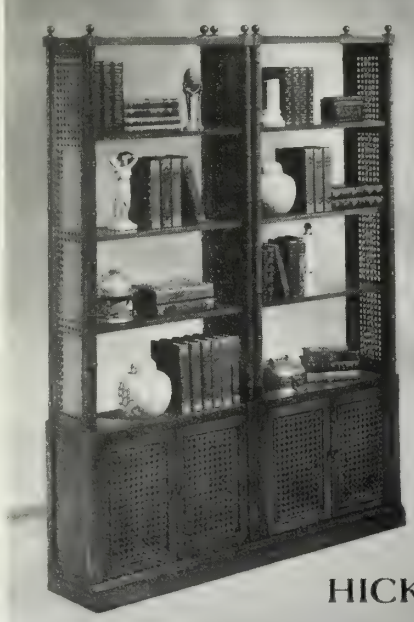
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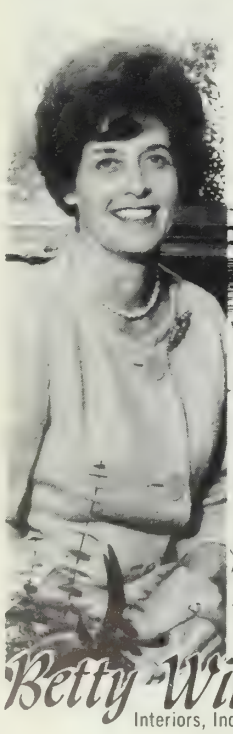


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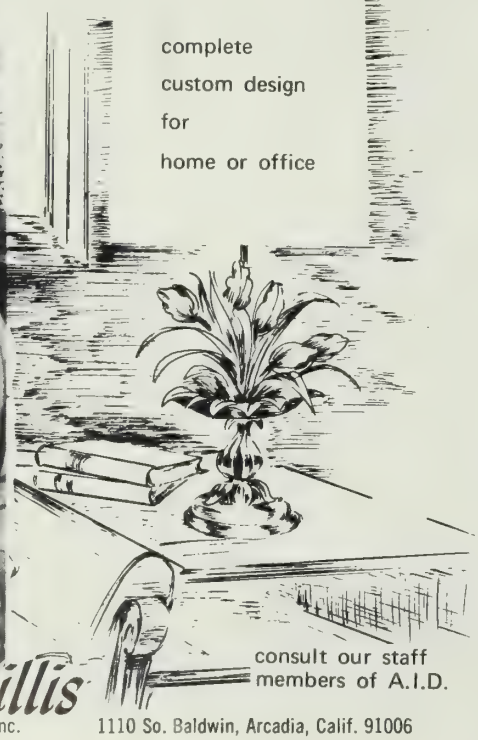
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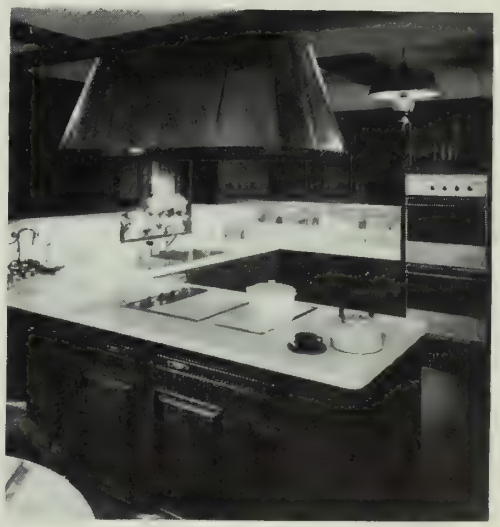
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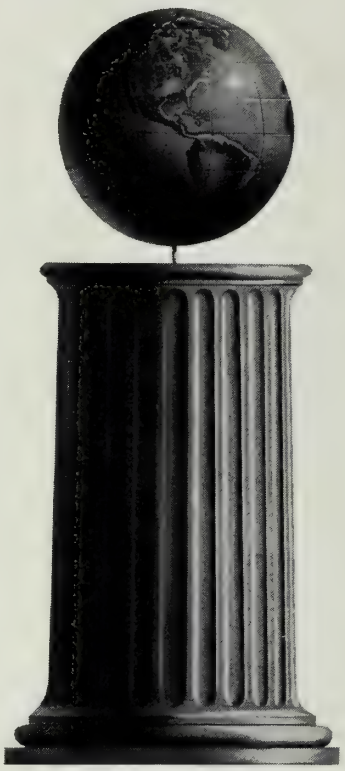
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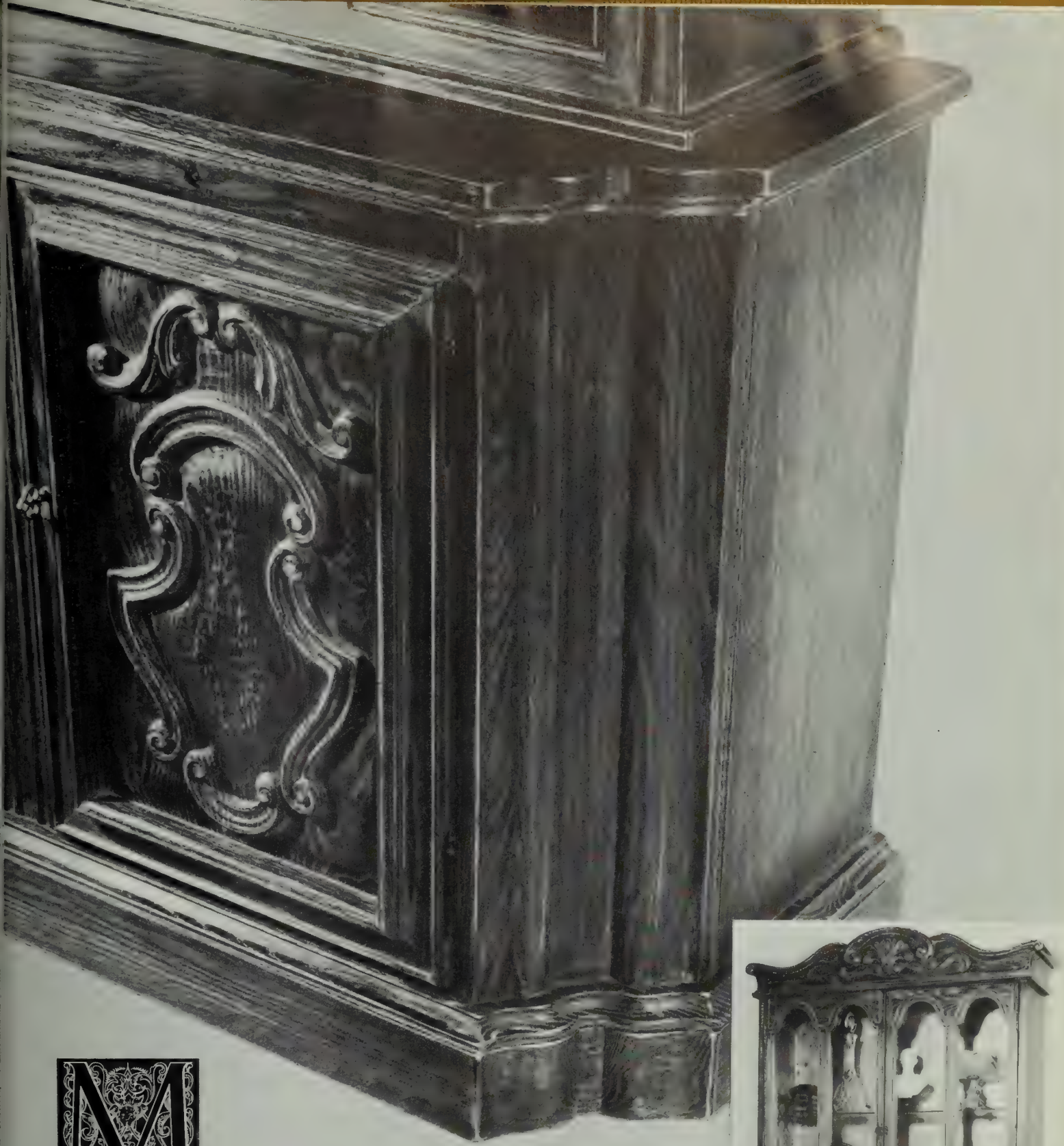
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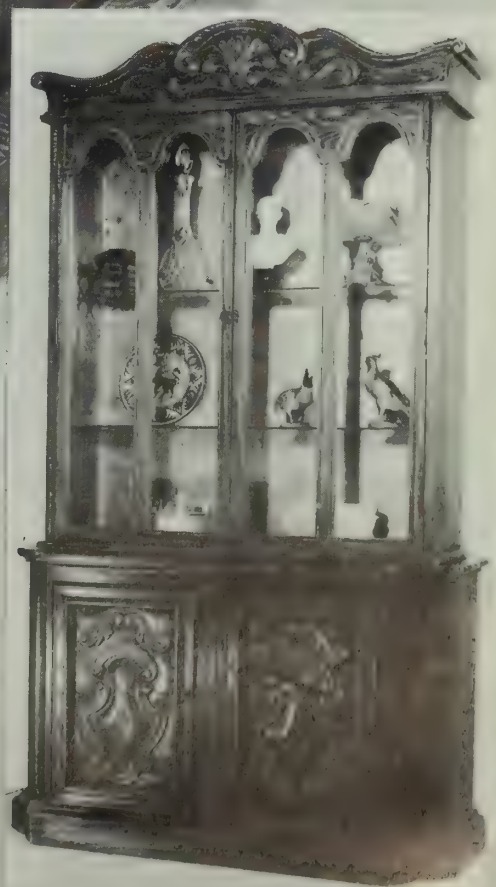
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